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C O N T A I N I N G
O B S E R V A T I O N S

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R I S E , P R O G R E S S , a n d D E C L I N E o f t h a t A r t
a m o n g s t t h e *G r e e k s* a n d *R o m a n s* ;

T H E
H i g h O p i n i o n w h i c h t h e G r e a t M e n o f A n t i q u i t y h a d o f i t ; i t s
C o n n e x i o n w i t h P O E T R Y a n d P H I L O S O P H Y ; a n d t h e U s e t h a t
m a y b e m a d e o f i t i n E d u c a t i o n :

To which are added

S o m e R E M A R K S o n t h e p e c u l i a r G e n i u s , C h a r a c t e r , a n d T a l e n t s o f
R a p h a e l , *M i c h a e l A n g e l o* , *N i c h o l a s P o u s s i n* , a n d o t h e r C e l e b r a t e d M o d e r n
M a s t e r s ; a n d t h e c o m m e n d a b l e U s e t h e y m a d e o f t h e e x q u i s i t e R e m a i n s o f
A n t i q u i t y i n P A I N T I N G a s w e l l a s S C U L P T U R E .

The Whole illustrated and adorned with

F I F T Y P I E C E S o f A N C I E N T P A I N T I N G ;

D i s c o v e r e d a t d i f f e r e n t t i m e s i n t h e R u i n s o f O l d *R o m e* , a c c u r a t e l y e n g r a v e d f r o m
D r a w i n g s o f *C a m i l l o P a d e r n i* a *R o m a n* , l a t e l y d o n e f r o m t h e O r i g i n a l s w i t h
g r e a t E x a c t n e s s a n d E l e g a n c e .

By G E O R G E T U R N B U L L L L . D .

*Est etiam illa Platonis vera, & tibi Catule, certe non inaudita vox, omnem doctrinam harum in-
geniarum, & humanorum Artium, uno quodam Societatis vinculo contineri, ubi enim perspecta vis est
rationis ejus, qua cause rerum, atque exitus cognoscuntur, merus quidam quasi omnium consensus doctrinarum,
concentusque reperitur.* Cicero de Oratore, Lib. 3.

ΟΣ τις μὴ ἀσπάζεται τὸν ζωγράφον, ἀδικεῖ τὸ ἀληθεύον, ἀδικεῖ δὲ καὶ σοφῶν ἐπίσημ' ἰς πάντας ἡμέτερος, φερὲν γὰρ ἴσθαι
αὐτοῦ ἰς τὰ τῶν ἡρώων ἔθνη, καὶ ἔργα. Συμμετρεῖται δὲ καὶ ἡ τέχνη, δι' ἣν καὶ λόγος ἡ τέχνη ἀπτεται.
Philoftrati Imagines.

L O N D O N :

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St. Clement's Church, in the Strand.

M.DCC.XL.

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TO

THE RIGHT HONOURABLE

H E N R Y

Lord Viscount *Lonsdale*, &c.

THIS TREATISE is humbly dedicated

By his LORDSHIP'S

Most Devoted,

and Obedient Servant,

GEORGE TURNBULL.

H. E. N. Y.

London & Edinburgh, 1840.

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A N
E P I S T L E

T O T H E

Right Honourable the Lord Viscount *Lonsdale*,

Upon Education, and the Design of this Essay on Painting, &c.

MY LORD,

I Should not have adventur'd to dedicate this Essay to your Lordship did it aim at nothing higher (as some may imagine from the Title) than merely to recommend to our Youth a Taste in Painting as an ingenious and innocent Amusement. That Art is indeed discour'd of at great length in this Treatise; but in such a manner as affords me full room to give my Sentiments, or rather the Sentiments of some of the greatest Men of Antiquity concerning Education. A Subject, my Lord, of the highest Importance, and to the mature Consideration of which your real Love of Mankind, and sincere Concern for their Happiness, must have often led your penetrating Mind.

IN shewing wherein the real Excellence of Painting consists, and the happy use that was or might be made of it in forming Youth to Virtue and a good Taste of all the Arts; I am naturally led to animadvert upon several Mistakes in Education; and to shew the necessity of combining in it all the Liberal Arts and Sciences, in order to accomplish most successfully its acknowledged End; which is to form and improve betimes in young Minds the Love of true Knowledge, and the Love of Society, Mankind, and Virtue; and to infill into them at the same time a right Notion of the better ways of explaining, recommending, embellishing or enforcing upon the Mind any Truth, or any Virtue; one or other of which must be the End of *Language* of whatever sort; that is, of every Art that pretends to instruct or move us.

SO thoroughly, my Lord, am I convinced of the Usefulness of the Design that runs throughout the whole of this Essay, which is humbly offered to your Lordship by a Heart that often indulges itself with the highest delight in admiration of Parts and Virtues united together, which I am not here allowed to be so particular upon as I could wish: So fully, my Lord, do I feel the Importance of the Scope that is chiefly kept in view throughout the following Treatise, that I would gladly take advantage of the noble Image now before me; and entering upon that Subject here, make an Experiment on myself of a Rule prescribed by many ancient Writers as verif'd in their own Experience. Would you, say they, attain to a kind of Inspiration in handling any Subject; imagine you are speaking
a or

Epistle on EDUCATION, and

or writing to one who thoroughly understands it; has it fully at heart; and like whom you would chuse to be able to think and express your Sentiments: And then let your Thoughts flow freely, as you are warm'd and directed by that pleasing, elevating Fancy. I am sufficiently authorised, my Lord, by ancient Examples to set forth the Moment of my Design, and the Truth of the Principles upon which it is built, in this kind of Dedication: And I dare not presume to address your Lordship in the modern way of Panegyrick, though I am sure every one will say, that in order to draw the most amiable Character, all that is necessary on this occasion is to hit the Likeness, and to paint a true one.

'TIS impossible, my Lord, to reflect one moment upon Human Nature without perceiving, that its right or wrong State depends as necessarily upon Education, as that of a Plant upon proper Culture. Though Man be essentially different from every merely mechanical Being that never acts, but is in all cases passive, or moved by Springs and Causes absolutely independent of it; because Man hath an active Principle in his Frame, and a certain Sphere of Power or Dominion assigned to him by Nature, in virtue of which, many Operations and Effects, both within and without his Mind, are dependent as to their Existence or Non-existence upon his own Will: Tho' this be as certain as Consciousness can render any Fact; yet our acting well or ill, the right or wrong Exercise of our several Powers must depend upon the Principles and Habits we have early imbib'd and contracted, for these make us what we are; these constitute our Temper and Disposition; by them we are moved and influenced in all our Choices and Pursuits. Wherefore not to think of modelling these aright in Education, is to neglect the only End it pretends to have in view, which is to mould us into a good Form or Temper. To give a wrong Cast to them by Education is to employ the forming Art to misshape, and deform or deprave us. The Business of Education is by cultivating and perfecting all our Powers and Affections, all our Faculties, and all the Movements by which we are set to work, to make Man such as he ought to be; that is, such as his greatest Dignity and Happiness require he should be: Or, in other words, to instil into him such Principles, and to form within him such Desires, Affections and Habits as will lead him right in all his Pursuits and Employments; and to inure him to such Exercises of his Powers and Faculties as will render them most vigorous; most serviceable to himself and to Society on every occasion.

RIGHT Education, if it be not the one thing needful, it is at least absolutely necessary to private or publick Happiness. The best Laws without proper care about it are Mockery: They may ensnare Men, but they can go but little way in restraining them; and none at all in forming or mending them: Whereas proper Education would in a great measure prevent the necessity of Laws and their Sanctions, by framing betimes a right Disposition in us that would naturally, and as it were necessarily produce what good Laws can only command. If the moving Powers, or Springs of Motion, and all the Wheels be found and right, all must go well in moral Nature as well as in Mechanism.

EVERY one who hath the Perfection and Happiness of Mankind so sincerely at heart as your Lordship, must have often reflected upon the great End of Education, and the proper Methods of gaining that End; and consequently must have wondered to find a very powerful and exceeding useful Principle in our Make intirely overlooked in it, as if it had nothing

thing to do with our Constitution; and that is, the Influence of Habits early formed. This is the more surprizing, because the Reality and Strength of this Principle in our Natures is so universally acknowledged, that in every Nation it is and always has been a vulgar Proverb, That Custom is a second Nature. The Power of Habit is readily owned by all: But what is done, my Lord, in the forming Art that is founded upon this Principle; or what proper means are used conformably to this acknowledged Truth, early to establish good Habits in young Minds, either in respect of Instruction or Discipline?

THE Whole of Education must consist in the Formation of right Habits: For what we call Temper is nothing else but natural Propensions formed by repeated Exercises into strong and lasting Habits. Every Affection, every Power, and every Propension must be originally of Nature: Art cannot create: All it can do is to cultivate and perfect what Nature hath planted: But 'tis Art and repeated Exercise that work natural Powers into Strength, or natural Affections into Temper. Some proper Discipline or Regimen is therefore necessary to accomplish the principal Scope of Education, if to produce virtuous Habits be such. And what can be justly called cultivating and improving Understanding or Reason, but forming one by proper Exercise into the considerative Temper, or the Habit of deliberating and computing before one chuses or acts? 'Tis certainly Pleasure and Pain that move us: Nothing can be the Object of Affection or Desire but Pleasure; or, on the other hand, the Object of Aversion and Dislike but Pain. Pleasures of Sense, of Contemplation, of Sentiment, of Self-approbation, and their Opposites, are all but so many different sorts of Pleasures and Pains. And let Metaphysicians debate and wrangle as long as they will, this must necessarily be true, and be no more than an identical Proposition, that what is pleasing is pleasing, and that Pleasure alone can be pleasant. But it is Reason's Business to examine, compute and ballance Pleasures and Pains of all kinds: And then is Reason well formed; or formed into a really useful Principle, when the Mind hath acquired the Habit of computing before it acts; and of computing readily as well as truly: Which Habit or Temper can only be attained by inuring the Mind betimes to think and reason before it acts, that is, to compare and ballance Pleasures and Pains before it chuses.

NOW in forming this Habit, which not only constitutes the wise but the free Man, there are two things to be taken care of. One is to inure Youth to reason, or compute from Experience only; that is, from Facts ascertained by Observation, and not from abstract, imaginary Theories and Hypotheses. The other is to inure them to employ their Reason chiefly about those Objects and Connexions in Nature, which have the nearest relation to human Life and Happiness. In order to both which 'tis manifest, that they ought to be taught to take a just View of human Nature, and to consider Man as he really is, neither as a merely sensitive Being, nor as a merely moral one; but as a compound of moral and sensitive Powers and Affections. For in the human Make those Powers and Affections are so blended together, that it is impossible to avoid Errors concerning Man's Duties or Interests, if any of them are considered separately, that is, independently of the rest.

IT were easy, my Lord, to point out several false Doctrines that take their Rise from dividing those constituent Parts of our Frame from one another, which are really inseparable in the Nature of things. To mention

no other Instance at present: Hence, I think, it is that some have rail'd in such a vague, undetermined manner against Luxury, as if all Pleasures ought to be despis'd by wise and good Men, and therefore banish'd human Society, but those that are absolutely necessary to our Subsistence; or those that produce Enjoyment and Satisfaction of the very noblest kind. In the general, confus'd way of declaiming against Luxury, all the Pleasures of Imagination, and all the ornamental Arts are damn'd as absolutely superfluous, and as unworthy of our Attention in any degree: Nay Cleanliness, not to say, Elegance, is condemn'd and interdicted, as if Nature had given Man Eyes, Ears, and other Senses, with a natural Taste and Relish of Proportion, Beauty, and Harmony, to no purpose.

THE happy Consequence of inuring Youth to reason from Experience alone; and to reason first and chiefly about those things that have the nearest relation to Life, and with which it is therefore our Interest to be very early acquainted, would be, that the natural Desire of Knowledge, which is implanted in us on purpose to impel us to seek after that Science, which is as necessary to guide our Conduct, as Light is to shew us our Road, would not be mis'd into a way of gratifying itself by Enquiries quite remote from the practice of the World. And I am apt to imagine, my Lord, that more are ignorant of Life, and quite Strangers to the World and human Affairs, in consequence of employing their Minds about Objects that have little or no concern with Men and Things, than through mere Stupidity or Want of Capacity. It is false Learning that is the most dangerous Enemy to the true, or that most effectually supplants it. Nothing therefore is of greater Importance in Education, than to render Youth betimes capable of distinguishing useful Enquiries, from those that ought only to have the place of Amusements, like a Game at Chess or Piquet: And for that reason it would be of more consequence to exercise young People in often reviewing, with attention, a well-calculated Table of Arts and Sciences, in respect of their different degrees of Utility, than any other Categories or Arrangements of Ideas whatsoever, that are called Logick in the Schools, though such likewise may have their use.

BUT at the same time that the Habit of reasoning well and readily is formed by inuring Youth to Reason; the Faculty of expressing known Truths clearly and strongly may be likewise acquired. It is necessary that a Teacher should take the most gradual, regular, clear, and full Method of explaining and proving Truths; or that he should proceed step by step with his Scholars: And therefore that didactic Art will of course be learned by them at the same time that Knowledge itself is acquired in that way. But there is an *Eloquence* of another kind that ought not to be neglected in the Formation of Youth; and that would soon be attained by them, were but this one Rule observ'd in Education, to inure Students after they have been led to the Knowledge of any Truth in the didactic way, to find out the properest Methods of expressing it concisely and strongly; or of giving a convincing, emphatical View of it in few Words. This last would be teaching them the Language in which Men ought to speak to Men about the same Truths that can only be convey'd into raw, unformed Minds in a more slow and tedious manner. After young People understand any Truth, it is neither unpleasant nor unprofitable; but on the contrary it is very fit to employ them in considering how several celebrated Authors have chosen to represent it in different Lights, each according to his own Genius; or in order to adapt it to some particular Cast of Understanding; and then in vying with them in finding out other ways of

expressing the same Truth with due Force and Perspicuity. But we commonly begin in Education with Words, as if there were any other way of trying or judging Words and Phrases, or Signs of any kind, but by examining whether they are proper Expressions of the Truths they are intended to signify; whether they are equal, superiour, or inferiour to other Expressions of the same Truths in respect of the sole End of Language, which is to convey Sentiments with Clearness and Efficacy. The chief thing indeed is to have just or true Sentiments; that is, to have right Apprehensions of Nature: But that Knowledge may take fast hold of our Minds, dwell with us and afford us variety of delight; and that we may be capable of imparting it to others, so as to render it the Source of manifold Entertainment, as well as of Information to them; the various proper ways of proving, embellishing, and enforcing Truths must be taught and studied. And therefore in proportion as one acquires Knowledge, he ought likewise to learn Languages; or to be made acquainted with all the better ways of evincing and impressing any Truths on the Mind.

I may be thought by some perhaps to take Language in a very uncommon Sense. But that I have used it in its justest, as well as its most comprehensive Meaning, will be obvious to every one who but reflects, that there can be but two Objects of human Inquiry, Truths themselves, that is, real Connexions in Nature or Facts; and the various manners of making Truths understood and felt. Whence it plainly follows, that the didactic Style, Oratory, Poetry, and likewise all the Arts of Design, Painting, Statuary and Sculpture, fall properly under the Idea of Language. And therefore if right Education ought to teach and instruct in Truths, and in the various good Methods or Arts of conveying Truths into the Mind; no sooner is one led into the Discovery of any Truth, than he ought to be employed in comparing and examining several different ways by which it may be unfolded, proved, embellished, and enforced by Oratory, Poetry, or Painting. For to apply this general Observation to Painting, which is commonly reckoned so remote from Philosophy; nothing is more evident than, that Pictures which neither convey into the Mind Ideas of sensible Laws, and their Effects and Appearances, nor moral Truths, that is, moral Sentiments and corresponding Affections, have no Meaning at all: They convey nothing, because there is nothing else to be conveyed. But, on the other hand, such Pictures as answer any of these Ends, must for that reason speak a Language, the Correctness, Strength, Purity and Beauty of which it must be well worth while to understand as a Language: More especially since there is indeed no other way of trying the Propriety, Force and Beauty of a poetical Image, but by considering the Picture it forms in the Imagination, as a Picture.

ALL the instructing or moving Arts considered in this light, that is, as so many Methods of conveying Truths agreeably or strongly into the Mind; or of exciting our Affections by means of Ideas fitted to move them, must belong to Education, and ought to be employed by Philosophy every step it makes. For several such Arts being compared together, must naturally conspire to give a juster Notion of the supreme Beauty and Excellence of any Language, in consequence of the sole End common to all Languages, than can be acquired by any of them, if separately studied: And being combined, they must necessarily have a multiplied Force in impressing any piece of Knowledge on the Mind.

Epistle on EDUCATION, and

ONE great Error then in modern Education consists in imagining, that Philosophy, Rhetorick, Poetry, and the other Arts ought to be taught separately; whereas in reality it is Philosophy or the Knowledge of Nature that ought to be taught; and the proper way of giving a just Notion of Oratory, Poetry, and the other Arts of illustrating, embellishing and impressing Truths, is by shewing every step Philosophy advances, what these Languages have done, or may do to exhibit and enforce any Truth with all its Effects and Consequences. And this, my Lord, is what I have endeavoured to illustrate in the following Essay.

BUT, my Lord, if to separate the instructing or moving Arts from Philosophy be a very detrimental mistake in Education, since it divides Languages from Things; must it not be yet a more pernicious one to sever moral from natural Philosophy; or not to carry on our Enquiries about Man and his Relations and Connexions in Nature (which is moral Philosophy) in the same manner, and conjunctly with our Enquiries into the Laws and Connexions of the sensible World, (the Knowledge of which is called natural Philosophy) as one continued Research into Fact and Truth, or into real Connexions in the same united System: And that with a practical View, or in order to observe what useful Maxims and Rules for human Life and Society may be inferred from any Discovery made in that Science? On the one hand, every Discovery in Nature that may be rendered subservient to the Use or Ornament of Society really adds to Man's Property and Dominion in Nature: And whatever Knowledge is conducive to the good of Mankind, is in effect moral Science. On the other hand, every Enquiry about the Constitution of the human Mind, is as much a question of Fact or natural History, as Enquiries about Objects of Sense are: It must therefore be managed and carried on in the same way of Experiment; and in the one case as well as in the other, nothing ought to be admitted as fact, till it is clearly found to be such from unexceptionable Experience and Observation. He who hath the real good of Society ever before his Eyes in his Studies, certainly employs his Understanding to a very useful Purpose, and from a very laudable Motive: Such a one will let no Truth, he may find out, escape him, without enquiring most strictly what advantage may be derived from it to Mankind; and he will value his Discoveries proportionably. And Man being a compound Creature, *nexus utriusque mundi*, (as he is called by some Philosophers) the Knowledge of the natural World is not less requisite to his Happiness than that of the moral. All the Necessities and Conveniencies of Life and Society require the Science of natural Connexions as well as of moral ones. Nay, to study human Nature can be nothing else but to enquire into that nice blending and intermingling of natural and moral Parts by which it is constituted: And Conclusions deduced from moral Powers and Affections, considered apart from sensitive ones, cannot make *Human Morality*, if Man really is a moral Being, intimately related to and connected with the Laws of the sensible World. An exact Theory of Morals can only be formed from a full and accurate Review of the various natural Principles or natural Dispositions of Mankind, as these stand related to one another, and to surrounding Objects. And indeed one cannot reflect upon the great Improvements that have been made in Philosophy, in all its Parts, since it hath been cultivated in the obvious and only way of pursuing it, without promising to one's self a very happy Enlargement of moral Philosophy, so soon as it shall be pursued in the same manner; that is, as Philosophers shall endeavour in the later, as they have done in the former, to find out from Experience, Analogies, Agreements and Harmonies of Phenomena; or,
in

in other words, to reduce Appearances to general Laws. That the Knowledge of Nature, of human Nature in particular, is yet so very imperfect, is certainly owing to dividing or severing natural and moral Philosophy from one another; or to our not giving due Application to collect from Experience the general Laws to which Phænomena of the moral sort are reducible, in like manner as several Phænomena of the sensible World have been reduced to a few simple general Laws, which have at the same time been found to be wisely and fitly established in respect of the Good and Order they produce; for all Phænomena of whatever sort can only be explained or accounted for in that way: All that Explication of Phænomena can mean, is the reducing them to some general Law or Principle: And therefore all other Attempts towards the Advancement of real Knowledge are to no purpose.

IN consequence of the View that hath been briefly delineated of Philosophy and Languages, it is manifest, that the right way of teaching true Philosophy, must be teaching at the same time Science and Languages: And therefore it must be forming at the same time Reason, Imagination, and Temper. 'Tis plainly forming Reason to discover or prove Truths, and Imagination to embellish and enforce, that is, to paint them. And that it is forming the Temper, is no less obvious, since Temper means nothing else but certain Affections worked into Habits, or become as such the Bent and Disposition of our Mind. But Affections can only be wrought into Habit or Temper by being often exercised and worked; and the Exercisers or Workers are Sentiments duly conveyed and enforced by Reason and Imagination.

THIS is yet more evident when we consider, that what is principal with respect to Reason in Education, is, as hath been said, to form betimes that deliberating, computing Temper by which the Mind becomes Master of itself, and able to resist all the most inviting Promises and Solicitations of Objects, till their Pretensions have been fairly canvassed. This Temper is what is properly called Virtue or Strength of Mind: without it one must be feeble and unsteady, unable to act a reasonable or becoming part in Life; nay, the Sport of contradictory Passions and Appetites. It is by it alone that one can attain to that Harmony and Consistency of Affections and Manners which create Peace and Joy within, and command Respect and Love from all around; even from the most Dissolute and Vicious; for Nature can never be rendered quite insensible to the Beauty and Charms of wife and good Conduct.

A due Consideration of those Maxims will naturally lead every thinking Person to discover Absurdities of many kinds in Education, that no doubt have frequently come a-cross your Lordship's Mind. Hence we may see the Error of the famous *Lycurgus*, since his manner of Education neither served to produce a right Temper, nor a sufficient variety of Genius, or consequently of Happiness in Society; but, on the contrary, tended to make Men savage and ferocious, and at the same time cunning and deceitful; and to exclude from human Life many excellent Virtues and agreeable Affections, as well as Philosophy; and all the fine Arts.

HENCE we may see, on the other hand, the Error in *Athenian* Education; the Youth there being more employed about Languages than Things. Whence it was that *Athens* was so over-run with that Deluge of Sophistry; which *Socrates* was continually opposing; and that too many applied

applied themselves to the embellishing Arts, or the Arts of Imagination, in proportion to the number of those who applied to the Study of Nature ; or to drawing Consequences from the real Knowledge of Nature for use and practice in Life, and to be the Objects of the imitative and ornamental Arts. Whence proceeded in a great measure the fatal Abuse, Degeneracy and Corruption of the fine Arts among them, before the *Romans*, who had these Arts from *Greece*, gave any attention to them.

HENCE likewise appears the necessity of treating Morals in another way than *Puffendorf*, *Grotius*, and most other celebrated modern Doctors of moral Philosophy have done ; since their Conclusions (tho' they be generally true) are neither deduced from a right, that is, a full View of the human Constitution, and our Relations and Connexions in Nature ; nor are moral Doctrines explained and enforced in their Writings by the properest Terms of Expression : On the contrary, all insinuating, beautifying, and captivating Lights in which moral Truths may be represented, that at once enlighten and warm the Mind, are rather avoided by them. I can't help, my Lord, observing one thing farther on this Subject, that if one may reason at all from Authorities in Morals, as those Writers chiefly do, the properest way of reasoning from Authorities about Morals would be by shewing ; that almost all the Truths which relate more immediately to human Life and good moral Conduct are so evident, that in all Ages and in all Countries they have been converted into Proverbs or familiar Sayings ; and, which is very surprizing, they have been expressed very nearly by the same Images in all Countries, notwithstanding all the Diversities of Genius, Temperament, and Language that have prevailed in the World. Whence it would appear how common, how universal good Sense is, and always hath been.

ANOTHER Error in Education is no less manifest from what hath been said, which is, that it is not contrived in order to explore, and give free Scope and suitable Culture to all different Genius's. Education is generally carried on in the same uniform way, without any regard to the natural variety of Genius amongst Mankind ; as if it were done on purpose to disappoint the kind Intention of Nature in diversifying Men's Dispositions and Talents : At least, proper Measures are not taken in Education to invite different Genius's to disclose themselves ; or after they are known to give suitable Culture to each that appears, in order to improve it to its natural Perfection and useful End. Diversity of Genius amongst Men is however no less necessary to the Enlargement of human Happiness and Perfection in the Sum of things, than variety of Herbs and Plants is to the Beauty and Utility of the sensible World. And sure it is not more absurd to propose one way of training and forming all young People, than to think of one sort of Culture for all kinds of Vegetables.

THERE is another Diversity among Mankind that is as little attended to in forming Youth as that just mentioned ; the remarkable variety amongst us in respect of different Propensities to certain Affections. And yet this later Diversity, if it be not quite inseparable from the former, is no less requisite than it to the End of Nature in making Man, which is the general Good of the Kind. Some are naturally hot and fiery, others are cold and phlegmatick ; some are prone to Anger, some to Love, some to Ambition, and others to Quiet and Ease ; some, in one word, to one Passion, and some to another : And all these Varieties are so many different Seeds that require each its peculiar Culture ; and which might, each by proper

proper Methods of Education, be improved into that useful Temper of which it is the natural Seed or first Principle. Nature doth nothing in vain, whether in the material or moral World: Whatever Foundations it hath laid for Art to work upon, are well intended. And as Art and Culture can only perfect what Nature hath begun; so the Improvement of natural Faculties and Dispositions being wisely left to ourselves, to neglect the due Culture of any Power, Quality, or Affection Nature hath formed in human Breasts, is to despise, or at least to over-look its kind and generous Provision for our extensive Happiness in the best way of providing for us; which is by furnishing us with a proper variety of Materials and Talents for our own Cultivation and Improvement into Goods.

FROM what hath been said, it is sufficiently evident in general, what ought to be the chief Aim of Instruction; and how it ought to be managed in order to perfect our Faculties of Reason and Imagination, and to produce betimes in our Minds good and useful Habits. And at the same time it is obvious, that teaching cannot be sufficient, but that some early Discipline or Regimen is absolutely necessary to gain the principal End of Education; since it is by proper practice alone that any Virtue can be rendered habitual to the Mind; or be early confirmed into Temper.

HAVING thus, my Lord, laid open some Errors in Education, I with I were able to propose a proper Scheme of it: But that requires a masterly Projector, a very expert moral Architect. All I am capable of doing is to throw aside some Rubbish; and shew the Foundations upon which the noble Building must be raised: That Building which would effectually make human Society happy; or at least without which it is impossible, Men can arrive at that Perfection and Happiness Nature plainly intended them for; but left to themselves to build, that they might have the Satisfaction of considering it as their own Acquisition. We are certainly designed by our Maker for whatever Dignity and Happiness we are qualified to attain to by the proper Exercise of our natural Powers and Affections. And as that alone, which is so acquired, is moral Perfection, Virtue or Merit, and alone can afford the Pleasure of Self-approbation; so Mankind's being made able to arrive at their highest Perfection and Happiness only by their united Force, is the necessary Basis of social Union, and of all the noble Enjoyments resulting from social Intercourse and well-form'd Government.

IF any one thinks meanly of our Frame and Rank, let him seriously consider the Riches and Fullness that appears in Nature as far as we can extend our Enquiries; and how every Being in the Scale of Life within our Observation rises in due degree: Let him then consider how necessary the Existence of such a Species as Man is to the ascending Plenitude of Nature; to its *Fullness and Coherence*; and let him impartially examine our Constitution, and the Provision made for our Happiness; the Excellence to which our natural Powers and Dispositions may be improved and raised by good Education and proper Diligence; or the Dignity and Felicity to which we may attain by the Study of Wisdom and Virtue, especially in well-regulated Society; for he will plainly see, that though there be good reason to think that there are various Orders of rational Beings in the Scale of Existence, the lowest of which is superiour to Man, yet he is crowned with Glory and Honour, is well placed, and hath a very considerable Dominion allotted to him: Let him attentively consider several glorious Characters

Epistle on EDUCATION, &c.

in History : Or rather let him turn his Eyes with me towards a living Example of Worth and Greatness, to have a place in whose Esteem is indeed Merit, that cannot be reflected upon, without feeling a noble Ambition more and more to deserve it ; nor declared to the Publick without bringing one's self under the strongest Obligations to take particular care of one's Conduct. I am,

MY LORD,

Your Lordship's

Most Obedient,

Humble Servant,

London, Ap. 25.
1739.

GEORGE TURNBULL.

P R E F A C E,

CONCERNING

Education, Travelling, and the Fine Arts.

A Preface is now generally expected, and I fall in more readily with that established Custom, because it gives me an opportunity of premising something to the following Treatise that is by no means improper or unnecessary.

THOUGH one of the principal Ends I proposed to myself in this Essay on Painting, &c. be to prepare young Travellers for seeing Statues, Sculptures, and Pictures to better advantage than they can possibly do if they have not previously turned their Thoughts a little that way; Yet I am far from thinking it the chief Design of Travel to examine the Productions of the Fine Arts even with the greatest Accuracy, or in the most intelligent, philosophical manner; and much less in order to become an Antiquary or Virtuoso, in the common Acceptation of that Character; or to see the Remains of ancient Arts very superficially, and to set up for a Critick of them upon so slight a Foundation.

THERE are Subjects of a more important Nature than Paintings and Sculptures, in whatever light they are considered, that ought principally to employ the Thoughts of a Traveller, who has it in his View to qualify himself for the Service of his own Country, by visiting foreign ones. But one Point aimed at in this Treatise is to shew how mean, insipid, and trifling the fine Arts are when they are quite alienated from their better and nobler, genuine Purposes, which, as well as those of their Sister Poetry, are truly philosophical and moral: that is, to convey in an agreeable manner into the Mind the Knowledge of Men and Things; or to instruct us in Morality, Virtue, and human Nature. And it necessarily follows, that the chief Design of travelling must be somewhat of greater moment than barely to learn how to distinguish an original Medal from a counterfeit one, a Greek from a Roman Statue, or one Painter's Hand from another's; since it is here proved, that even with regard to the Arts of Design that kind of Knowledge is but idle and trivial; and that by it alone one has no better title to the Character of a Person of good Taste in them, than a mere verbal Critick hath to that of a polite Scholar in the Classics.

LET us consider a little the pretended Reasons for sending young Gentlemen to travel: They may be reduced to these two. "That they may see the Remains of ancient Arts, and the best Productions of modern Sculptors and Painters;" and "That they may see the World and study Mankind."

NOW as for the first, how it should be offered as a Reason for sending young Gentlemen abroad, is indeed very unaccountable, when one considers upon what footing Education is amongst us at present; unless it could be thought that one may be jolted by an Italian Chaise into the Knowledge and Taste that are evidently prerequisite to travelling with advantage, even in that view; or that such

such Intelligence is the necessary, mechanical Effect of a certain Climate upon the Understanding; and will be instantaneously infused into one at his Arrival on *Classick Ground*. For in our present Method of educating young Gentlemen either in publick Schools or by private Tutors, what is done that can in any degree prepare them for making proper and useful Reflexions upon the fine Arts, and their Performances? Are not the Arts of Design quite sever'd in modern Education not only from Philosophy, their Connexion with which is not so obvious, or at least so generally acknowledged; but likewise from classical Studies, where not only their Usefulness must be readily owned by all who have the slightest Notion of them, but where the want of proper Helps from ancient Statues, Bas-reliefs and Paintings for understanding ancient Authors, the Poets in particular, is daily felt by Teachers and Students? It is not more ridiculous to dream of one's acquiring a strange Language merely by sucking in foreign Air, than to imagine that those who never have been directed at home into the right manner of considering the fine Arts; those who have no Idea of their true Beauty, Scope, and Excellence (not to mention such as have not the least notion of Drawing) that such should all at once so soon as they tread Italian Soil become immediately capable of understanding these Arts, and of making just Reflexions upon their excellent Productions. And yet this is plainly the case with regard to the greater part of our young Travellers. And for that reason I have endeavoured in the following Essay to lead young Gentlemen and those concerned in their Education, into a juster Notion of the Fine Arts than is commonly entertained even by the Plurality of their professed Admirers; by distinguishing the fine Taste of them from the false Learning that too frequently passes for it; and by shewing in what respects alone the Study of them belongs to Gentlemen, whose high Birth and Fortune call them to the most Important of all Studies; that, of Men, Manners and Things, or Virtue and publick Good. And this I have attempted to do by setting to view the Opinions which some of the greatest Men of all Ages have had of their truest Excellence and best Scope; and not by Arguments of my own Devise; or for which I have no better Authority than my own Judgment.

AS for the other principal End of Travel, commonly comprehended under the general Phrase of seeing the World, and acquiring the Knowledge of Mankind, it is a Subject that requires a much more comprehensive Knowledge of the World than I can pretend to, to treat it as it ought to be. Having however in the following Discourse on Painting shewn, what Notions some very great Men, of ancient Times in particular, entertained of that Art; and having made the best use I could of their Sentiments and Reasonings about the fine Arts, to set them in a due light; I shall just remark here, with regard to travelling, that ancient Philosophers, Legislators, Patriots and Politicians thought Travel necessary, and accordingly travelled. But why did they travel; or at what time of Life did they set about it? They travelled after they were Men of Reading and Experience; and they travelled to see different States and to acquire more Experience in human Affairs; or a more extensive Knowledge of Mankind. And indeed he who hath been in the World, and rightly understands what knowing the World means, he, and he alone is qualified for travelling. Seeing the World is a very familiar Phrase; it is almost in every one's mouth. But how few distinctly comprehend its full Import and Signification? The Ancients travelled to see different Countries, and to have thereby Opportunities of making solid Reflexions upon various Governments, Laws, Customs and Policies, and their Effects and Consequences with regard to the Happiness or Misery of States, in order to import with them into their own Country, Knowledge founded on Fact and Observation,

Observation, from which, as from a Treasure of Things new and old, sure and solid Rules and Maxims might be brought forth for their Country's Benefit on every Emergency. For this is certain, that the real Knowledge of Mankind can no more be acquired by abstract Speculation without studying human Nature itself in its many various Forms and Appearances, than the real Knowledge of the material World by framing imaginary Hypotheses and Theories, without looking into Nature itself: And no less variety of Observations is necessary to infer or establish general Rules and Maxims in the one than in the other Philosophy. But how can one be supposed fit for such serious and profound Employment, before he hath very clear and distinct Ideas of Government and Laws, and of the Interests of Society; or who by previous Education hath not been put into the way of making Reflexions on those useful Subjects?

I have often heard a very young Nobleman (the Advantage of whose uncommon Parts, and equal Virtues, may his Family, his Friends, and his Country long continue to enjoy) remark abroad, "That though all our young Gentlemen of Fortune are sent to travel at a certain Age, promiscuously or without distinction; yet it is very easy to find out whether one be fit for travelling or not; since he alone is so, who takes pleasure in reading History, not merely for his Amusement, but in order to lay up in his Mind truly useful Knowledge; and who, after having been inured for a considerable time to such a serious and profitable Train of deep-thinking about Men and Things; and having thus conceived a clear Notion of the things to be observed and enquired into in his Travels in any foreign Country, is able to form to himself a proper Plan of Travels, in order to accomplish some manly, rational Design." Such only are qualified to travel: Before such a Turn of Mind be well established by Reading, Conversation, and some Practice in the World, it is as absurd to send one abroad to study Mankind, as to think of coming at Perfection in any Science without the Knowledge of its Elements or first Principles. It is really like employing one to measure without a Standard, or count without Arithmetick.

IN order to travel with Advantage through any foreign Country, one ought to have not only a very full Knowledge of the Laws, Constitution, History and Interests of his own Country, (which is seldom the case); but he ought likewise to have as full and thorough a Knowledge of that foreign Country he intends to visit, as can be learned at home from Books and Conversation: And he ought certainly to have very just and well-digested Notions of Government, and civil Policy, and its Ends: Otherwise he goes indeed abroad not knowing whither he goes, or what he goes to see; without any Scheme; and absolutely unqualified to compare, or make right Judgments of Men and Things.

IF Parents send their Sons so young abroad, for no other reason but merely that they may be for some time out of their sight, (I wish it could be likewise said, that they sent them out of Harm's way) in such a case is it to be wondered at, that young Gentlemen go abroad without any other view but to make use of their Distance from all Checks, to fling themselves headlong into Pleasure, and give full swing to their Appetites; and that thus they bring back with them broken Constitutions, and a worse Habit of Mind?

IF young Gentlemen are early sent abroad for any of the inferiour Parts of Liberal Education, there must be great Defects in our own at home, which ought

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to be remedied, in order to put an end to a Necessity so risquous, in whatever View we take of it. If the Exercises are so necessary to compleat Education, that young Gentlemen are sent very young into France on that account, (and certain genteel, manly Exercises are undoubtedly requisite to form a fine Gentleman) why have we them not in our own Schools and Universities in their proper Place and Season ?

IT cannot be said, that it is to learn Good-manners and a polite Mien and Carriage, that our young Gentlemen must be sent so early into France, without doing injustice to our own Fair Sex, by Conversation with whom they would quickly be polished into a Behaviour far preferable to that contracted abroad. 'Tis no doubt owing to our sending our Youth to be polished in France into genteel, pretty Behaviour (as it is called) a Complement that has been paid to that Nation by the British in particular, too, too long, that the French are the only People in the World who have the very extraordinary Politeness to tell all Strangers, that they alone understand *Le savoir vivre*; and the Commerce de la vie. That surely cannot be the reason for sending young Gentlemen betimes into Country-Towns in France, since it is well known how awkward the People of the best Fashion at Caen, Angers, or Belançon, for instance, appear to the Court-bred at Versailles or Paris, the Center of French Politeness. 'Tis the Fair Sex in every Country that is the Source of good Breeding, and that regulates genteel Manners: And thanks to our untravelled Ladies for their better Notion of a fine Gentleman; since it is chiefly by their means that any of our young Travellers who return from France Pops and Coxcombs, are ever recovered from their French Fluttering, Volatility, and Impertinence, and restored to that native Plainness and Seriousness of the British; of which, if ever we become generally ashamed, all that is Grave and Great amongst us, andth at exalts us above every slavish Country, must be on the Brink of Ruin.

IF it is said, that they are sent early into France to learn the French Language, that they may have a Tongue to travel with afterwards; I shall only say, that very many have acquired in consequence of a right Education at home, not only French but Italian, to a very great degree of Perfection, without having neglected Languages of greater Usefulness, by the Help of which they may early imbibe Sentiments much better becoming a free People, than they can from French or Italian Authors: Sentiments that will best serve to maintain Love of Liberty and publick Spirit in that due Vigour necessary to uphold a free Constitution. And there are, on the other hand, but few Examples of very great Progress made abroad in France in the French Language, by such as had not made considerable Advances in it before they left their own Country.

THO' it appears from what hath been said, who alone are qualified to travel; and that very few young People can be so, at least till sound Politics, and the Knowledge of the World have a greater share in our Education; yet it is with the highest Satisfaction I say it, that I have met with some very young Gentlemen abroad who travelled to very great advantage. I have already mentioned a very just Remark of one in his Travels; and I would name him and a great many more, did I not fear to offend their Modesty. One very extraordinary Instance I cannot chuse but relate, to shew young Travellers what Disposition of Mind is necessary to travelling profitably. A Nobleman who set out to travel very young, not satisfied with having very well digested the Plan of his Travels before he left England, upon his Arrival in — sat down seriously to review his past Education;

and to consider what remained for him to do, to fit himself for being serviceable to his Country in the high Station to which his Birth entitl'd him. Having then for some time maturely weigh'd the chief Ends of travelling, and considered the Preparation it requires, he wrote, by way of Directory to himself, an excellent Performance, in Imitation of the ancient Fable of Prodicus concerning the Choice of Hercules. *Wisdom and Pleasure* accost him as they did Hercules. The latter courts him to fling himself into her soft Arms, and to give full Scope to every Fancy and Appetite that promises him pleasure, without being at the trouble of examining its Pretensions. But *Wisdom* advises him to think of *Virtue* and true Honour; of his Country and its Good; and to travel in order to qualify himself for worthy Pursuits and Employments at home. He by asking *Wisdom* what Design one ought chiefly to propose to himself in travelling, puts her upon pointing out to him the chief Purposes and Advantages of Travel, and the Qualifications necessary for gaining these Ends: Upon which he resolves to bestow some time at the University, where he then was, upon History, the Laws of Nature and Nations, and other such previous Studies; and then to travel on condition that *Wisdom* would go along with him, keep his Country ever in his Heart and Eye, and preserve him from the contagious Vices of the World. He was able to form to himself in this manner an excellent Scheme of travelling, and having pursued it as one could not but expect from such rare *Virtue* and Prudence, his Country now reaps the happy Fruits of his Knowledge and Integrity. If one would be great and amiable, let him imitate ***, and be happy by so doing.

THE World is sufficiently stuffed with Books of Travels, but in almost all of them I have been able to get into my Hands, the main End of travelling is over-looked; and as if the Knowledge of Mankind had nothing to do with it, every thing else is treated of in them but that alone. The greater part of them are filled up with general Notices of Buildings, Statues, Bas-reliefs and Pictures, that are to be seen in Italy in particular, which do not even supersede the necessity of having recourse to the very defective Originals from which they are taken, that are to be found in every Town, under the Title of a Guide to Foreigners, for that place. Mr. B— has wrote a Book, from the Title of which one would naturally expect a Treatise upon the principal Purposes and Ends of travelling, and the right Method of accomplishing the'se Ends. But tho' he calls it *An Essay on the Utility of Travel*, after telling us, that it is fit to carry good Maps with us of the Countries we intend to visit, and giving us some other such-like profound Advices, he immediately falls into learned, or rather adventurous Discussions about Medals, Gems, and Talismans, as if collecting such Rarities were to be a Gentleman's chief Employment abroad; and the Knowledge of Men and Things were quite foreign to his purpose. Hardly will any one of our Travellers say, that M— is a sufficient Guide, or that he with all his commendable Zeal against Popery; all his ridiculous Anecdotes of Priests, Friars, and Nuns, and all his sage Counsels about carrying with us Bed-Linen, Knives, Forks, Spoons, a Blunderbuss, &c. has quite exhausted the Subject.

BUT tho' we still want something more full upon the chief Purpose of travelling, than hath been yet written, for the Direction and Assistance of our young Travellers; Lord Bacon hath a Chapter upon it in his moral Essays, that well deserves to be often read, and maturely pondered before one sets out, and to be frequently returned to, and read over and over again abroad. In Mr. Addison's Travels there are some excellent Observations upon Men and Things; but his Remarks will chiefly serve to shew, how
well

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well versed in the Classics one ought to be, in order to have agreeable Entertainment in seeing the Scenes of celebrated Actions, and the Remains of ancient Arts.

LORD MOLESWORTH in his Preface to his Account of Denmark, shews what advantage one who thoroughly understands the Value of a free Constitution, and hath withal a humane, generous Soul, will reap in enslaved Countries, by seeing, or rather feeling the miserable Effects of lawless Power. Travelling into such Kingdoms he thinks necessary to those who are born in free Countries; because as one is in danger of forgetting the Value of Health, whilst he enjoys an uninterrupted Course of it; so amidst the happy Fruits of Liberty, a Sense of its inestimable Worth may be lost, or at least considerably impaired. But, on the other hand, if one hath not very just Notions of Government; and a very benign, as well as penetrating Mind, may be not be dazzled by the glaring Pageantry and false Magnificence of the Courts of Tyrants; and become enamoured of the Worship paid by a slavish Commonalty to the Nobles, and think the Homage and Submission they are obliged to render in their turn to their despotick Lord, sufficiently compensated by the Power left them to tyrannize over their Inferiours.

LORD MOLESWORTH's Account of Denmark points out to Travellers the Things that ought to be inquired into abroad: And those who having read that excellent Treatise, Sir William Temple's Account of the United Provinces, Busbequius's Epistles, and some other such Books, have learned what they ought principally to endeavour to know in foreign Countries; and have already taken the properest Methods of getting satisfaction about all these Matters with regard to their own Country; those alone are fit to travel; and such can't fail to return from abroad freighted with very useful Knowledge. But such, as far from being prepared for those important Enquiries, have not so much as the least Taste of the fine Arts before they travel; what else can be expected from them, but that they should entirely give themselves up abroad to shameful, ruinous Pleasures, to Dress, Gallantry and Play; and that amongst People not of the higher Rank: not merely because it is easier to have access to the lower; but rather because they meet amongst them with more of that vile, pernicious Flattery and Cringing, by which they were corrupted at home, not by Servants and Parasites alone.

I have only mentioned these few things about Travel, lest any one should imagine, that having wrote upon Painting chiefly for the Use and Assistance of young Travellers, I looked upon it to be the principal Design of travelling to get acquainted with Antiquities, or with the Hands and Pencils of Painters. And having sufficiently declared my Sentiments on that head, I shall now take advantage of another received Custom in Prefaces, and give some short Account of the following Essay. A Reader now-a-days as naturally expects that in a Preface, as one does an Advertisement, where there is any Rarity to be seen, with some general Information of the Entertainment offered for his Money. And this is so much the more necessary, with regard to this Treatise, because it is impossible to express fully in the Title of it a Design so new and comprehensive: And some may have imagined that it is only a Treatise for Painters.

THE Design of the Essay on the Rise, Progress, and Decline of Painting among the Greeks, &c. is to set the Arts of Design in a just Light; and to point out in particular the excellent Use that may be made of them in Education.

IN

IN the first Chapter it is observed, that the Arts of Design are very ancient; more ancient than the Fables concerning Apollo, Minerva, Vulcan, the Muses and Graces, and consequently than the Story of Dædalus. But whatever may be determin'd with respect to their Antiquity in practice, Homer certainly had very perfect Notions of them in all their Parts and Qualities; and a very high Idea of their Power, Extent and Usefulness, not only to charm and please, but to instruct in the most important Points of Knowledge. Virgil likewise has not scrupled to suppose not only Sculpture but Painting as anciently in use as the Siege of Troy; and he had the same Opinion of their Dignity, Utility, and Excellence. The best ancient Philosophers entertained the same Sentiments concerning those Arts; their Fitnes in particular, to teach human Nature; to display the Beauties of Virtue and the Turpitude of Vice; and to convey the most profitable Instructions into the Mind in the most agreeable manner. Accordingly they employ'd them to that noble purpose, frequently taking the Subjects of their moral Lessons from Paintings and Sculptures with which publick Porticoes at Athens, where the Philosophers taught, were adorn'd. Some Moderns of our own Country, who are own'd to have come nearest to the best Ancients in agreeable as well as useful Writing, have earnestly inculcated the like Notion of the polite Arts, and recommended them together with the manly Exercises as necessary to complete a truly Liberal Education. Thus the Conclusion, that is principally aim'd at in this Essay, comes out with a considerable degree of Evidence in the first Chapter.

IN order to give a just View of the Excellence and Usefulness of the fine Arts, it is requisite to give a fair Representation of the Perfection to which they have been improved at any time. Some may suspect, that Men of fine Imaginations have carry'd these Arts further in Speculation than they have ever been actually brought to, or than they can really be advanced. Those who have conceiv'd, whether from Descriptions of Poets, or from seeing a few good Pictures, some Idea of what they may be really able to perform, if duly cultivated and improved, will naturally be desirous of knowing what Progress they had made in ancient Times; and by what Means and Causes that chiefly happen'd. And in truth it is hardly possible to set their Power, Extent, and Merit in a better light, than by shewing what they have actually produced. Now this is attempted in the second Chapter.

BUT before I entered upon the History of the Art, it was proper to observe in an Essay, chiefly intended to shew the Usefulness of Painting and its Sister Arts in Education, That tho' the more ancient Treatises on Paintings are lost; insomuch that we have nothing preserv'd to us that was expressly written on that Subject, except what is to be found in Pliny the Elder, and the two Philostratus's Works; yet such was the ancient Manner of Education, and of explaining any particular Art or Science, that in their Discourses upon Poetry, Eloquence, Morals and other Subjects, many excellent Remarks are made for the Illustration of these Subjects upon the different Talents and best Performances of ancient Painters; the essential Qualities of good Painting, and the Rise, Progress and Decline of that Art: which Observations when laid together in proper Order, will be found to furnish not only a very full History of the Art, but a just Idea of its Usefulness in Education; or for the Improvement of the Heart as well as of the Imagination and Judgment. Accordingly the first Chapter ends with an Observation to that purpose upon the Authorities from which the following Account of ancient Painting is brought, and upon the ancient Manner of uniting all the Arts and Sciences in Liberal Education.

PREFACE, concerning EDUCATION,

IN the second Chapter an Account is given by way of Parallel, of the chief Talents and Qualifications of the more remarkable Painters in the two most distinguish'd Ages of the Art, that of Apelles and that of Raphael; in which it is shewn by what similar Means and Causes it advanced to so like a degree of Perfection at both these Periods. The Analogy between those two Ages of Painting in many Circumstances is indeed surprising; but it is well vouch'd, and not imagined; and therefore abstractly from all other Considerations, it is, by itself, a Phenomenon well worth a Philosopher or Politician's Attention. This History is given by way of Parallel; because it was thought it would not be disagreeable to see two Ages of the Art, as it were, at one View; but chiefly because it is very difficult to convey clear Ideas of the Talents of Painters merely by Words; and those who are at a loss to understand any ways of speaking that are used in describing the Abilities of any ancient Painter, will be best satisfied by having recourse to the Pictures (or good Prints of them) of those Masters among the Moderns, to whom the like Qualifications are ascribed. In this double History frequent Opportunities occur of setting to view the Connexion of the polite Arts with true Philosophy, and their Serviceableness in shewing the Beauties and Deformities of Life and Manners, and in leading to just Notions of Nature, and of all the Arts, and likewise of good mural Conduct; more particularly in drawing the Characters of Apelles, Pamphilus, Euphranor, Nicias and Metrodorus; and in commenting upon some Passages of Cicero and Quintilian, concerning the like Progress of Painting and Oratory among the Greeks, and some of the Causes and Means of their Improvements.

THIS Essay is divided into Chapters, because it is necessary to return again and again to the same Subject, in order to set it in various Lights and Views.

AND in the third the same Subject is resum'd, but pursu'd in another manner. It is likewise about the Progress of Painting among the Greeks. In it some of the best Pictures of the most celebrated ancient Artists are consider'd, such as seem'd most proper to shew the Perfection at which Painting in all its parts had arriv'd in Greece; to evince the Excellence of the fine Arts; and to confirm the Conclusion that is principally aim'd at, the Connexion of Painting with Poetry, and of both with Philosophy: which in the end of that Chapter is illustrated by a Paraphrase on what the two Philostratus's have said on that Subject in their Books of Pictures. To which Reflexions a few others are added upon the equal Extent of Painting with Poetry, and the similar Diversity both those Arts admit of, that do likewise no less plainly follow from the Examples of ancient Painting describ'd in this Chapter.

IN the fourth, after some Observations upon the Colouring and Drawing of the Ancients, and their Knowledge of Perspective; some of the most essential Qualities of good Painting; such as Truth, Beauty, Greatness, Ease and Grace are more particularly consider'd. And for this end, two Dialogues of Socrates, one with a Painter, and another with a Statuary, are examin'd and commented upon at great length. After which several Passages of Aristotle, Cicero, Quintilian, and other Authors, relative to these Qualities of good Painting, are explain'd. And in discoursing on them, Painting having been all along compar'd with Poetry, in order to give a right Idea of both, the Chapter ends with a short View of the principal Questions, by which, in the Sense of ancient Criticks, Pictures as well
as

as Poems ought to be try'd and examin'd; which shews the Consideration of both to be a very improving and truly philosophical Employment.

IN the fifth Chapter, an Enquiry is made concerning the Progress of Painting among the Romans; in which it being quickly found out, that Painting never came to so great Perfection among them as in Greece; some Reflections are made upon the moral Causes, to which the Progress and Decline of all the Arts, of Painting in particular, are ascrib'd by ancient Authors. Some had been already mentioned in the second Chapter, relating to the Talents and Characters of Painters, and the Encouragement of that Art; but several others of more universal Concern are here touch'd, such as the mutual Union and Dependence of all the Arts, and their Connexion with Liberty, Virtue, publick Spirit and true Philosophy.

The sixth Chapter sheweth the excellent Uses to which the Greeks chiefly employ'd the Arts of Design; and the high Opinion which some of the greatest Men of Antiquity entertain'd of their real Dignity and Excellence, on account of their Tendency to promote and encourage Virtue, and to give Lustre, Beauty and Taste to human Life. After which there is some Reasoning to shew how necessary the fine Arts are to the truest Happiness of Man and the real Grandeur of Society. And last of all the Objections made against the polite Arts are remov'd: Such as, that Plato banish'd them from his ideal Republick; and what is said by others of their Tendency to soften and effeminate Men, and of their having been one principal Cause of the Ruin of the Roman State.

BUT all these Enquiries being chiefly intended to prepare the way for a philosophical Consideration of the fine Arts; in the seventh Chapter it is shewn, that good Taste of Nature, of Art, and of Life, is the same; takes its Rise from the same Dispositions and Principles in our moral Frame and Make; and consequently that the most successful way of forming and improving good Taste, must be by uniting all the Arts in Education agreeably to their natural Union and Connexion. To illustrate this more fully, our Capacity of understanding Nature, delighting in it, and copying after it, either in Life and Conduct; or by the imitative Arts; is shewn to arise from our natural Love of Knowledge; our Sense of Beauty natural and moral; our publick and generous Affections, and our Love of Greatness; to improve and perfect which Dispositions is certainly the principal Scope of Education. Then the properest way of teaching Oratory, Poetry, Logick, natural or moral Philosophy is enquired into; and Painting is prov'd to be requisite to the most agreeable as well as profitable Method of explaining and teaching all these Arts and Sciences. Whether Education is consider'd with respect to the Improvement of Imagination, of Reason, or of the Heart, Painting is shewn to be of excellent use. In considering the Nature and End of Philosophy, Pictures are prov'd to be proper Samples or Experiments either in natural or moral Philosophy; and they are shewn to be as such, of admirable Efficacy to fix our Attention in the Examination of Nature, the sole Object of all Knowledge, the Source of all Beauty, and the Standard of all the imitative Arts. To confirm this some moral Pictures are describ'd. And after having remarked, that in reading and explaining the Classick Authors to Pupils, Sculptures and Pictures ought for many reasons to have their place, and to be often referr'd to; this Chapter concludes with observing, that this Scheme of Education only requires, that Drawing be early taught, which, as Aristotle long ago asserted, is not only necessary to Liberal Education, but to that of Mechanicks.

PREFACE, concerning EDUCATION,

THE last Chapter points out some other very useful and entertaining Enquiries about Pictures, besides those that regard Truth and Beauty of Composition. For though that be the main thing in Painting as well as in Poetry; yet so like are these Arts in every respect, that some other Researches are equally pleasing and profitable with respect to both: Such as how the distinguishing Genius of a Painter, as well as that of a Poet, appears in all his Works; and what use modern Painters have made of the Antique, in like manner as the best modern Poets have done of the ancient ones.

THESE Enquiries are recommended as being not merely about Hands and Styles, but about Men and Things, and for that reason they are not barely suggested; but in order to put young Travellers into the way of them, some Observations are offer'd with respect to the distinguishing Talents, Genius and Characters of several of the most famous modern Masters, and the happy and laudable Use they made of the exquisite Remains of Antiquity in Sculpture and Painting.

THIS Work concludes with some few Remarks upon the fifty Pieces of ancient Painting now engraved with great Exactness and Elegance from excellent Drawings. Several Observations are made on them in the preceding Chapters; but here some Reasons are given for publishing them. It is a part of Antiquity that deserves to be made known, and that must therefore be very acceptable to all Lovers of Antiquity. Which is more, they serve to prove that the Accounts given in this Essay of ancient Painting, from ancient Authors, may be depended upon, or are not exaggerated. But they are publish'd chiefly in order to excite those, who are concern'd in Education, to make a proper use of the ancient Remains of Antiquity in Painting and Sculpture, in explaining ancient Authors to their Scholars; and to induce Travellers instead of republishing Statues and Bas-reliefs that have been often well engraved, to enquire after such as have not yet been made publick, by which either the Taste of Art may be improv'd, or any light may be given to ancient Authors. Some Account is added of the Originals, their Sizes, where they were found, and where they are, &c. It never was my Intention to enter in this Essay upon any mythological or classical Discussions about any Remains of ancient Arts; yet some few Passages of the Classics that occur'd to me upon considering some of these ancient Paintings, are inserted, for the sake of those, who perhaps may never have thought of the mutual Light which ancient Authors and ancient Pieces of Art cast one on the other, though that hath been taken notice of by many Writers. And I am exceedingly glad that I can tell the Publick, that one much fitter for that learned, as well as polite Task, has far advanced in such a Work, which cannot fail to be of great use to Teachers and Students of Poetry, History, Sculpture, and Painting; and in particular to Travellers, as far at least as Improvement in good Taste of the fine Arts is concern'd in Travel, so equal is the Undertaker to that useful Design.

ALL I have further to add is, that I am exceedingly indebted to a late excellent Commentary in French on Pliny's Book of Painting; as likewise to the same Author's Notes in French, added to a very correct Edition of the Latin Text*; and that I have not scrupled to make use of such English Translations and Paraphrases upon several Passages of ancient Authors relative to my Subject, as seem'd to me to do justice to the Originals: But all that I have borrowed of that, or of any kind, is acknowledged in the marginal Notes; where the more important Passages of ancient Authors

* By Mr. D. D. London 1725.

Authors commented upon in the Text, are also inserted for the most part at full length, and in the original Languages. Mr. Pope's Observations on the Shield of Achilles make a great part of the first Chapter. And indeed as an Essay on the Antiquity of Painting would have been very imperfect without taking notice of the fine Ideas Homer had of that Art; so it would have been vain and arrogant to have attempted any thing on that Subject after so masterly a Performance upon it. 'Tis very difficult not to indulge one's self in praising when the Heart is full of Esteem. But it very justly would have been accounted presumptuous and assuming in me, to do more than mention Mr. Pope when I quote any part of his Writings. It belongs to those of established Fame to dispense it, and to me to endeavour to merit it.

*I have received very little assistance from any of the few Writers upon ancient Painting, (for they do little more than copy from Pliny) except Junius *, and to him I frankly own I owe so much, that had he not obliged the World with his very learned Performance, I should never have attempted what I have done. But at the same time those who have read that Author will immediately perceive from the Account already given of this Essay, that I have pursued quite a different Scheme; and that I can have but very little in common with him except certain Authorities from ancient Authors. And with regard to those he quotes, I have left out not a few, as having very little relation to my Subject; many I have made a very different use of from what he does; and very many Passages of ancient Authors are to be found in this Treatise, which had either escaped him, or did not fall within his Plan. To give a just Idea of truly Liberal Education is my principal view throughout the whole; or by explaining the Relation of Painting to Philosophy, which is generally reckoned so remote from it, and its Usefulness in Education, to unfold at full length the Truth and Importance of that Saying of Plato: "That all the Liberal Arts and Sciences have a strict and intimate Affinity; and are closely united together by a certain common Bond; and that they cannot be sever'd from one another in Education, without rendering any of the Arts that is taught very defective and imperfect; and Education very narrow and stinted, and incapable of producing that universal good Taste which ought to be its Aim." And that is quite a different Subject from what Junius had in view, tho' he likewise occasionally takes notice of this natural and inseparable Connexion and Union of all the Liberal Arts and Sciences. As I have no right to give any Advice to Artists; so I have no where attempted to do it, or assumed any higher Character to myself than that of a Collector from the Ancients. Yet if any Artists should think or say that Artists alone can judge of their Performances, I would just ask such, for whom they paint, if it is for Artists only. They surely have no reason to complain, when one not of the Profession endeavours to the utmost of his power to do justice to their Art, and to shew what excellent useful Entertainment it is capable of affording to all who will but consider it as a Species of Poetry, as it ought to be. All however I pretend to, is to have acted the part of a Compiler, and to have digested into the best Order I could the Sentiments of ancient Authors about Painting, that are scattered thro' many of their Treatises on other Subjects: But in doing so, I did not think myself obliged merely to translate, I have oftener commented or paraphrased.*

LET me just subjoin, that I flatter myself the virtuous Intention with which this Work is wrote, will atone with my Readers for many Imperfections

* Franciscus Junius de Pictura veterum,

tions in it, besides those in Language, with regard to which I can't forbear saying, that I have ever had the same Idea of too great nicety about Style, as of over-finishings in Pictures. I need not make any Apology for inserting so many Passages from ancient Poets in the Text, since the practice is common; those who like the original Authors from which they are quoted, will be pleased to find them applied to proper purposes; and very few Translations of ancient Poets are so equal to the Originals as that of Homer, that I could adventure to make the same use of them I have done of it. I return my most hearty Thanks to all those who have generously encouraged this Work; and I hope they will not blame me for its not being published precisely at the time mentioned in the Proposals, since (not to say that very few Authors have so exactly kept to their time as I have done) I can assure them, the Hindrances that retarded this Work were absolutely inevitable. Not having leave to mention those Gentlemen's Names who were pleased to take the trouble of revising my Papers, and to favour me with their Animadversions upon them, all I can do is to assure them, I reckon myself exceedingly obliged to their very friendly Corrections and Amendments.

N. B. If this Essay had been printed upon a Paper of the Size that was at first intended, it would have far exceeded the number of Sheets proposed. But it was afterwards thought proper, for the sake of the Copper-Plates, to print it upon a Paper of a much larger Size, tho' the Author's Expence be thereby not a little augmented.

PRINCIPAL CONTENTS of this Essay

DIGESTED INTO

A Regular Connected Summary.

CHAP. I. *Contains Observations upon the Antiquity of the Arts of Design, of Painting in particular; and the just Notions which we are led to form of their Dignity, and Usefulness, by many Descriptions of Sculptures and Pictures in Homer and Virgil, in the following Order.*

The Learned have proved Painting to be very ancient by several Arguments: Arguments taken from ancient Fables, from the Nature of Things; and from History. *p. 1, and 2.*

Though *Pliny* says it was not known at the Siege of *Troy*; yet he owns that Sculpture was: Whence it follows, that Design must have been understood at that time; and he justly wonders at its very quick Progress, on supposition that it began later. *p. 3.*

Homer, who is rigidly exact in his Accounts of Customs and Arts, represents Painting, or something equivalent to it to have been then in use: And whether the Practice of that Art be so ancient or not, 'tis plain, he had very perfect Ideas of it in all its parts; Accordingly he was not only regarded by ancient Criticks as the Father of Oratory and Poetry; but by ancient Painters as their Legislator and Inspirer. *p. 3.*

And indeed a very good Reasoning of *Cicero* to prove, that Oratory as well as Poetry must have been at a very considerable degree of Perfection at that Period, equally extends to Painting, of which *Homer* shews such a thorough Skill and Taste. *p. 4.*

Mr. *Pope's* excellent Dissertation on the Shield of *Achilles* is inserted here, in which it is considered as a Piece of Painting which was never done before by any Critick; for by it *Homer's* compleat Knowledge and high Opinion of that Art are put beyond all doubt, and the Art itself is set in a most just and delightful Light.

Some Authorities are added to prove, that it was considered by the Ancients in the same View. *p. 5, 10 12.*

That *Virgil* had the same high Opinion of the Arts of Design, and equally delighted in bringing Ornaments to his Poem from them, appears by several Descriptions of Pictures and Sculptures, and other Works of Taste in his *Eneid*; from the historical Paintings in particular, with which he adorns *Juno's* Temple, and the Effect he describes them to have had upon *Eneas*. *p. 12.*

Every one who is capable of understanding and relishing those beautiful Descriptions, must upon reading them anticipate the Conclusion chiefly aimed at in this Essay; and immediately perceive and acknowledge the Lustre and Taste the fine Arts duly improved and applied would give to human Life and Society; and the use that might be made of them in Education. *p. 13.*

And we find in ancient History that several Philosophers actually made a very happy use of them in teaching Morals in particular; frequently taking the Arguments of their Lectures from the Pictures with which their Schools were adorned. *p. 14, and 15.*

But because I propose to give a History of the Art, and also to shew at fuller length what Opinion some of the greatest Men of Antiquity had of Painting, and wherein they placed its chief Excellence and Usefulness, it is proper to premise an Observation upon the Notion which the Ancients entertained of the natural Union and Connexion of all the Liberal Arts and Sciences; upon ancient Logick; and the ancient manner of explaining any Art or Science: for very little being left to us which was expressly written by any Ancient on Painting, 'tis only in consequence of their way of illustrating any one Art, by comparing it with all the others, that we can know their Sentiments concerning that Art. *p. 16, 17.*

The Design of this Essay is to dispose into proper Order the Reflexions of *Socrates*, *Plato*, *Aristotle*, *Cicero*, *Plutarch*, *Quintilian*, and other ancient Authors that are scattered occasionally through their Treatises on other Subjects; and thus to give a full Idea of the Art and the Use that might be made of it in Liberal Education. *p. 18.*

Chap. II. *Contains Observations upon the Perfection to which Painting was brought in Greece; and upon some of the Means and Causes of its Improvement, in the following Order.*

Because it cannot be disagreeable to see at one view the Progress of Painting in two remarkable Ages of it, that of *Apelles* and that of *Raphael*; and for many other reasons; the Advancement of that Art in *Greece* to an *Apelles*, is compared with its later Improvements after its Revival in *Italy* to a *Raphael*. And the Art is found to have advanced in both in the same manner; or by similar Means and Steps. p. 18.

The Art was at its highest Perfection amongst the *Greeks* in *Apelles*, as it is owned to have been in the last Age of Painting amongst the *Italians* in *Raphael*. Now there is a remarkable Likeness of Temper, Genius, and Talents between these two great Masters: They were both highly esteemed for the same good personal Qualities; and the Works of both excelled in the same analogous good Qualities of Painting, that is, in Grace and Greatness: And they were both deficient in the same respects. They were both formed in the same manner by Masters of like Genius, Temper and Talents, as appears by comparing the Character of *Pamphilus*, Master to the one, with that of *Leonardo da Vinci*, Master to the other. 'Tis remarkable, that the two last were skilled in Mathematics, and not a little improved Painting by the help of that Science. p. 19, 20, 21.

But they too were educated in the same manner by Masters of very like Characters and Abilities, as is plain from comparing the Account given of *Eupompus*, Master to *Pamphilus*, with that of *Andrea Verrochio*, Master to *Leonardo*: They were both great Students of Nature, and strongly recommended that Study to their Disciples. p. 21.

Zeuxis the best Colourist among the Ancients, excelled *Apelles* in colouring, as *Titian* did *Raphael*. And these two famous Colourists had the same Turn of Mind and Genius: They were indebted in like manner, the one to the Assistance of *Apollodorus*, and the other to that of *Giorgione*, two Masters that were likewise very like to one another in their Characters, and made similar Improvements in the Art: They are also censured for the same Faults or rather Defects. They came short in Drawing and Expression, which are deemed by ancient Critics the two most essential Qualities of good Painting, by *Aristotle* in particular. p. 22, 23, 24.

Parrhasius and *Correggio* were very like to one another in several respects; they both excelled in rounding off the Extremities, and giving relief to their Figures. But the former seems to have excelled the latter in Correctness, and perhaps in Expression. As he had the same Talent of drawing Characters to the Life by his Pencil, for which *Socrates* is so famous in his Conversation and Lectures; so he was in all probability not a little obliged to the Assistance of that celebrated Philosopher, who had been bred a Sculptor in his Youth; continued to be a great Lover of the fine Arts, and was frequently with Painters and Statuaries, with *Parrhasius* in particular. p. 25.

Parrhasius was surpassed by *Timanthes* in what may be justly called the Sublime in Painting, which is described by *Pliny*, just as the Sublime in Writing is by *Longinus*; but may be better understood from the Works of *Raphael* and *Nicolas Poussin*, than from any Definition. p. 26, 27.

N. Poussin is greatly praised for his Skill in expressing the Passions; and this was the distinguishing Talent of *Aristides*; and is indeed a principal part in Painting, since it alone can render the Art instructive in human Nature, and servicable in Morality. p. 27.

Protogenes, who was likewise Cotemporary with *Apelles*, was much loved and honoured by *Aristotle*, who took great pains to persuade him to employ his Pencil on high and noble Subjects: He was generously brought into Reputation by *Apelles*, of whom he fell short only in Grace, through his over-diligence to finish, and his not knowing when to give over; as was *Correggio*, who came so near to *Raphael* even in Grace and Greatness, among the Moderns, by certain Painters of establish'd Fame. Those two had no Masters, and lived at first in a very mean and obscure way; but having surprizing Genius, they produced very great Works, even in these Circumstances so unfavourable to the Muses. The Tranquility of *Protogenes* in continuing to paint quite easy and undisturbed in the very Camp of an Enemy, is celebrated: And we have a like instance in *Parmeggiano*, a Painter of the same Character, and who did Pieces that excelled in the same Softness, Gentleness, and Sweetness for which those of *Protogenes* are so much praised by ancient Authors. p. 28, 29.

Nicomachus and *Philoxenus* painted fast, but had fine Pencils, and did not deserve the Rebukes *Apelles* and *Zeuxis* gave to certain Painters, who boasted of finishing Pictures in a very short time. Easy Painting however, as well as easy Writing, requires much Time and Study. The Perfection of Art lies in concealing Art, and is very difficult to be attained to. p. 29.

Nicophanes is commended for the high Notion he had of the Art, and the Care he took to make it really useful. Several Moderns were remarkable for painting fast: But none among them made a finer Choice of Subjects, or employed the Pencil upon nobler and more useful Arguments than *Annibal Carrache*, who seems to have excelled in the same way with *Nicophanes*. p. 29.

Perseus, nor none of *Apelles*'s Scholars came near to their Master: Nor did those of *Raphael* approach to his Perfection. So true it is, that though right Education be necessary, it must have a good Genius to work upon. p. 30.

Euphranor is a Painter of a surprizing Character among the Ancients; he had many wonderful Talents: And just such a one was *Michael Angelo* among the Moderns. They had both the same Excellencies; and they both erred in the same manner; that is, on the side of Greatness. p. 30.

Antidotus, Scholar to *Euphranor*, was a Painter of the same Genius and Character with *Andrea del Sarto*, Scholar to *Michael Angelo*: They were both heavy but diligent; they had not enough of the poetical Fire equally requisite to Painting and to Poetry. p. 30.

Nicias had excellent Qualifications, and a very high Idea of the Sublimity and Usefulness to which the Art might be brought: he considered Painting as a Species of Poetry. And indeed all the great Masters had the same high Notion of the Art, and strove accordingly to carry it to its utmost Beauty and Strength, by proper Methods of Study; and thus it was that the Art was brought amongst them to so great Perfection. This we learn from *Socrates*, from *Maximus Tyrius*, from *Cicero* and *Quintilian*. It was so likewise with regard to the best modern Masters, and thus was the Art perfected by them. p. 31, 32.

A. Carrache by his just Notions of Painting saved or rather restored the Art from false Taste and Ruin: He formed several excellent Painters, who by his Instructions became able to oppose with success a false Taste that had already gained a great Ascendant at *Rome*, *Guido* in particular. p. 33.

Pausias, Scholar to *Pamphilus*, painted chiefly in the encaustick way; and he had much the same Taste with *Giov. da Udina*, Scholar to *Raphael*, who excelled in grotesque Decorations. p. 33.

Athenion is greatly praised by the Ancients for the same Excellence, as *Giulio Romano* amongst the Moderns; that is, for Erudition: and these two were deficient in Colouring in the same respect. p. 34.

Pyreicus painted low Subjects, like the *Bassans* among the Moderns, and had as well as they his Admirers. p. 34.

Calicles and *Calades* painted chiefly in Miniature; but had great Talents either for Comedy or Tragedy in Painting. But *Timomachus* excelled in doing tragical Pictures; or in moving Horror and Pity, which is the End of Tragedy. He had that Excellence ascribed to the *Florentine* Masters, called the *Furia* by Artists. p. 34, 35.

Nicearchus, like *Guido* and *Parmeggiano*, excelled in expressing the soft, tender Affections. p. 35.

The several Qualifications of a good Painter were in ancient, as well as modern Times, divided among many Masters. Some were only understood and admired by Artists. Some by all. Some excelled in one part of Painting, and some in another. p. 35.

Erigonus was an instance of an extraordinary Genius, and what it is able to attain to with very little Assistance. He was a common Servant to *Neales*; but quickly became a great Painter, merely by the Strength of his natural Disposition and Parts. And we have two such Examples among the modern Painters *Polydore* and *Michael Angelo*, both of *Caravaggio*. p. 35.

Amongst the Antients some Women were excellent Paintresses: so likewise amongst the Moderns, *Varro* gives a fine Character of *Lala*, and her Works. p. 36.

The last of the *Greek* Painters I mention is *Metrodorus*, who was a good Philosopher as well as Painter, and had a considerable hand in forming *Scipio*, one of the greatest Men that ever liv'd. We may learn from *Scipio's* Character what Education ought to aim at; and from his Education how this End can only be accomplish'd; even by uniting all the fine Arts and the manly Exercises with Philosophy. p. 37.

But it may be ask'd, were there no Painters before *Apollodorus*? *Quintilian* names some. But censures those pretended *Virtuosi* who valued their Pieces more upon account of their Antiquity than their real Excellence. p. 37.

This Censure however does not fall on those who are curious about the History of Arts; but on those who fondly doat on Ruin and Ruins. p. 38.

The Art began in *Greece* according to the oldest Accounts we have of it, in the same way it did in *Italy* at the Revival of Painting; and proceeded in the same Manner from the first rude Designers in *Greece* like to *Cimabue*, *Giotto* and others among the Moderns, to *Panenus*, *Polygnatus* and a few others the first of a Succession of Painters among the *Greeks*, equal to *Massaccio* and *Mantegna* among the Moderns. p. 39.

It is difficult to fix the Age of the first rude Designers mention'd among the *Greeks*. But it plainly appears by all Accounts that the Art, at whatever Period it began, or was reviv'd, advanc'd to Perfection very gradually. This is evident from what *Cicero* and *Quintilian* tell us of the similar Progress of Oratory, Sculpture, and Painting. p. 39, 40, 41.

Cicero and *Columella*, and other Antients give us a fine Picture of the Times in which polite Arts were improv'd; of the Spirit, Emulation, and Attachment to the Truth of Art that prevail'd amongst Artists; and of the Care and Zeal of great Men to encourage that Spirit. p. 42.

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There were different Schools from the beginning of Painting among the *Greeks* as well as among the Moderns; and hence proceeded an Emulation that exceedingly promoted the Art at both those periods. p. 43.

Tho' it is not easy to ascertain positively the Characters of the different ancient Schools; yet they seem by all Accounts to have been distinguish'd in the same way as the three famous ones in modern Times of *Rome*, *Florence*, and *Lombardy*; the first of which studied Majesty and Grandeur, with Simplicity and Purity: the second Fury and Motion: the third Sweetness and Agreeableness. This appears from the Accounts given of the State of the other Arts in the famous ancient Seats of Painting *Athens*, *Rhodes*, and *Corinth*; and from the Consideration of the Causes to which the Differences of Taste among them are ascrib'd by ancient Authors. For the same Causes will naturally have a like Influence upon all the Arts and Sciences. p. 44.

The publick Constitutions throughout *Greece*, at *Athens* in particular, contributed exceedingly to promote Emulation and bestir Genius; for all the Arts had their Share in these publick Solemnities. p. 44.

The ancient Custom of exposing Pictures to publick View and Censure, gave the Artists good Opportunities of improving their Taste, by seeing the different Effects of their Pictures on different Tempers and Dispositions; and thus contributed greatly to the Advancement of the Art. The Confluence of Spectators of all sorts to see their Pictures, formed a School for the Painters to study Nature in, humane Nature in particular. Ancient Poets and Painters for good Reasons disdain'd not to listen to the Remarks even of the Vulgar and Illiterate. And the best modern Masters took the same Method of consulting even the Unlearned, and studying Nature in the Beholders of their Pictures. p. 45, 46.

Painting and all Arts have been, and only can be polished and improved by free Criticism. And as ancient Painters, Philosophers, and others wrote well on the fine Arts, which contributed greatly to their Advancement; so several among the Moderns likewise wrote on Painting and Sculpture, and did Honour and Service to these Arts by their Writings. p. 46, 47.

Painting among the Ancients received great assistance from Sculpture and Statuary; and so did it likewise among the Moderns. In fine, the Art begun and was improved in the same manner in both Ages; and it likewise declined in both in the same manner, by degenerating into the Languid and Effeminate. p. 47, 48.

Chap. III. Contains Observations on some Pictures described by ancient Authors; on the just Notions the Ancients had of the Art, and of its Connection with Poetry and Philosophy, in this Order.

The Design of all Arts is to instruct, delight and move: Now the oldest Paintings described by any ancient Authors, were in a great and masterly Taste of Design; those in the Pæcile at *Athens*. The Subjects of them were noble and truly poetical; they were chiefly taken from *Homer*, with whom *Polygnotus*, *Panæus*, and other Artists who did them, vied. p. 48, 49.

The good Qualities of *Zeuxis*, as a Painter, appear from the Descriptions given of his Pictures; from that of his *Jupiter*; from that of a famous Centaureſs done by him, as it is described by *Lucian*, and other Pieces. p. 49, 50.

The Character and Taste of *Echion*, the same who is called *Amphion* by *Pliny*, appear from the Account given of his Marriage of *Alexander* by *Lucian*: The Modesty of the Bride, like to that Bashfulness of *Lavinia* in *Virgil*, was finely expressed by this Painter, as it is also in the Bride in the *Nozze Aldobrandine*, in this Collection of ancient Paintings. p. 50, 51.

Timanthes's Iphigenia shewed great Judgment, and a masterly Taste of Composition: He imitated *Homer* in one very well-chosen Circumstance, and was imitated in that by *Nicol. Pouſſin* in his Picture of the Death of *Germanicus*. His *Cyclops* was another Instance of the same sublime masterly way of thinking. p. 51.

Parrhasius's great Skill in characterizing Persons appears from many of his Works as they are described; from his Picture of the People of *Athens* in particular. *Pliny* very justly censures some obscene Pieces done by this Painter, as a vile Prostitution of an excellent Art; and *Propertius* likewise moralizes charmingly on this Subject. p. 52.

The Character of *Evanthes* appears from his Pictures described by *Achilles Tatius*; his *Perſeus* and *Andromeda*, his *Prometheus*, and his *Philomela* and *Progne*; all which Pictures are often alluded to by ancient Poets. p. 53.

The Abilities of *Arifides* appear from the Pictures ascribed to him, of a dying Mother, of several expiring Persons, a Battle-piece, and others. p. 54.

The Genius and Excellencies of *Protogenes* appear from the Descriptions given of his *Jalyſus*, his *Satyr*, his *Paralus*, and his *Nauſicaa*; the Subject of this last was taken from *Homer*, and a Bas-relief representing that Story, is described by *Pausanias*. p. 54, 55.

That whole Story, as it is told by *Homer*, affords several fine Subjects for the Pencil: The last part of it, *Ulysses* surprising *Nausicaa* and her Damfels, was painted by *Polygnotus* in the various Gallery at *Athens*. And *Homer's* Comparison taken from *Diana* was painted by *Apelles*. *Virgil* very probably had an eye not only to *Homer's* Description; but to *Apelles's* Picture done to vie with it, in his Descriptions of *Diana* and *Venus*.

His superiour Excellence above all the other Painters of his time in giving Grace and Greatness to his Pictures, appears from the Accounts given us of his *Venus Anadyomene*; of his Picture representing War, to which *Virgil* alludes; of his *Alexander* with Thunder in his Hand; of his *Hero* and *Leander*; and of the Graces. And the Serviceableness of Painting in representing the Beauties of Virtue, and the Deformities of Vice, is obvious from his Picture of Calumny described by *Lucian*.

The Subjects of *Nicomachus's* Pictures were truly poetical. Such were his Rape of *Proserpine*, and *Ulysses* acknowledged by his Dog *Argus*, a Subject taken from *Homer*; his *Apollo*, *Diana*, a *Bacchanalian* Piece; his *Scylla*, and other Pieces.

Enphoranor excelled in painting Gods and Heroes. He had painted all the Divinities, *Theſeus*, and several Heroes, and some Battle-pieces: 'Tis observable, that though he had a masterly grand Taste, yet he neglected no part of the Art, and was famous for painting Hair to great perfection, and in a very picturesque Gusto.

Cydias painted the *Argonautick* Expedition in a truly heroick, grand Taste. And the truth of the Character given of *Nicias* appears from the Perfections ascribed to several Pictures done by this great Master, to his *Danaë*, his *Calypso*, his *Io*, his *Juno*, his *Persesus*, his *Alexander*, and several Pieces.

That *Timomachus* was justly said to have excelled in Tragedy; and that there is the tragick Stile in Painting, as well as in Poetry, is plain from what is said of his *Ajax*, his *Medea*, his *Orestes*, his *Iphigenia*, and his *Medusa*: to excell in which tragick Subjects, so as to avoid the painful and disagreeable, or the too horrible, is, as ancient Authors have observed, extremely difficult.

There are Examples among the Ancients of all the Parts and Qualities of Painting. *Aristophom*, *Socrates*, and others, did historical and allegorical Pieces. The first of these was a very ancient Painter, he was Brother to *Polygnotus*.

The *Danaë*, and the *Stratonice*, and the *Hercules* ascending to Heaven, by *Artemon*, are highly commended. *Ctesilochus* was a Libertine Painter. *Nealces* had a great regard to the Costume. *Simus* painted the Goddess *Nemesis*, with all her proper Symbols.

Theodorus had painted in several Pieces all the remarkable Fates in the *Trojan* War: These Pictures were at *Rome* in *Virgil's* time, and as he had seen them, so probably he had them in view in his Description of the Pictures representing the *Trojan* War, in *Juno's* Temple at *Carthage*. The same Artist had painted *Clytemnestra*, and other tragical Subjects. He had also painted *Cassandra*, to which Picture, which was at *Rome* in *Virgil's* time, the Poet no doubt had an Eye. It is not derogatory from *Virgil* to suppose that he borrowed Images from the Arts of Design; and his doing it must have considerably augmented the pleasure of his Readers, who were acquainted with the Pictures he thought worthy of being described or alluded to. From those Instances that have been mentioned, the strict Alliance between Painting and Poetry is obvious: And other Proofs of it might be brought.

Theon painted *Orestes*, and used a very fine Stratagem in producing it to view at the publick Contests.

The burning of *Troy*, the Nativity of *Minerva*, and *Diana*, were finely painted by *Aregon*.

There were some who only painted Portraits, as *Dionysius*. But the *Dionysius*, of whom *Aristotle* speaks, was a History-Painter, as we shall see afterwards.

The Battle of the *Argians* was nobly painted by *Onatas*; and the Ancients seem to have delighted much in martial Pieces, which are indeed truly moral Pictures.

A great many other ancient Pictures are particularly describ'd or alluded to by ancient Writers; but those that have been mention'd sufficiently confirm the Truth of what the two *Philostratus's* have said of the Excellence of Painting; its relation to Poetry, and the Connexion of both these Sister-Arts with Philosophy; which is the Conclusion chiefly aim'd at in this Essay.

To what these Authors have said, the Examples of Painting that have been brought, authorize us to add, that Painting and Poetry admit of the same Variety: and accordingly the Antients divided Painting as well as Poetry into the Epic, Tragic, Comic, Pastoral, &c. The End of both these Arts is the same, to instruct, move, and delight. And the Ancients well understood when the Epic Majesty and Sublimity, the Comic Mask, or the Tragic Buskin might be ascrib'd to Pictures as well as to Poems.

Chap. IV. *Contains farther Remarks on some of the more essential Qualities of good Painting, as they are explain'd to us by ancient Authors; the poetical ones chiefly, Truth, Beauty, Unity, Greatness, and Grace in Composition, in the following Order.*

It appears that all the Parts of Painting had been fully handled by ancient Writers, from the Titles of their Pieces upon that Art: but nothing else remains of these Treatises. *p. 68.* However from the accidental Observations of many ancient Authors upon Painting, in order to illustrate by it some other Science or Art, we may gather their Sentiments about it. *p. 68.*

There is a fine Discourse of *Socrates* with *Parrhasius* the Painter that well deserves to be consider'd; because he gives in it a full Account of the chief End and Excellence Painting ought to aspire at. *p. 69.*

He gives a just Account of the End of Drawing and Colouring; and the Colouring and Drawing of the Ancients is generally allow'd to have been perfect. 'Tis only doubred whether the Science of Perspective was known to the Ancients: But several Arguments render it probable, that it was in some Degree; particularly *Socrates's* way of discoursing about the Art, in some Parts of *Plato's* Works; and what *Pliny* and *Vitruvius* say of several Painters and Writers. *p. 69, 70.*

At least ancient Painters were able by the Judgment of the Eye to paint agreeably to Perspective, since all its Effects are ascrib'd to many ancient Pictures. *p. 70.*

The Colouring of the Antients lasted long; and they took care to subdue the florid. *p. 71.* *Apelles* invented a Varnish which had excellent Effects; the same Effects which Oil-colouring now has. So did *Nicias*. *p. 72.*

Their Drawing was highly valued; and so much was good Drawing esteem'd by ancient Critics of Painting preferably to Colouring, that the mere Drawings or Designs, and the unfinish'd Pictures of ancient Masters were held in great Esteem by them. And indeed Drawings are the Originals; Pictures are but Copies after them. *p. 72.*

The best way to have a just Notion of Colouring is to compare it with Stile. Whatever is said against the pompous, the luxuriant, the gaudy, in the latter, doth equally agree to Colouring that hath the like Faults. The Antients talk of the Perfections and Faults of both in the same Terms. *p. 73.*

The ancient way of comparing Painting with Poetry naturally leads to a just Notion of Painting, of the different Qualities of Painters, and of the different Values of Pictures. *p. 73.*

The same Circumstances which recommend Descriptions, and qualify one to give more Pleasure to the Mind than another, take place in Paintings; Uncommonness, Beauty and Agreeableness, Greatness and Vehemence. *p. 74.*

So *Socrates* reasons with *Parrhasius*. And so he likewise reasons with *Clito* a Statuary, with regard to his Art. *p. 74.*

The Dispute about Colouring and Expression, which is preferable, is quite modern. The Antients reckon'd Truth of Drawing and Expression the chief Excellence of Painting, for obvious good Reasons. *p. 75.*

A late ingenious *French* Author, in his Reflections on Poetry and Painting, gives in one Part very unanswerable Reasons against what he maintains in other Parts of the same Essay upon this Subject. And the Principle, upon which he founds his Decision at last, leads to many Absurdities; which I am far however from charging him with. For if Tastes may not be disputed, Criticism and Education are words without a meaning. *p. 76.*

But if we attend to what is meant by Expression, what by Passion, and what by Colouring, this jangle will soon be at an end. *Longinus* justly distinguishes the Sublime from the Pathetic. And *Socrates* and *Aristotle* have not hesitated to pronounce the Talent of expressing the Passions and imitating moral Life, the chief Excellence in all the imitative Arts; on account of the Pleasure it gives, and its real Usefulness. *p. 77.*

It is proper to consider more particularly the more essential good Qualities of Painting. It ought to aim at Truth; but Probability is the Truth of Art; and Painters have a Liberty to mend Nature within the bounds of Consistency or Probability. *p. 78.*

Painters of moral Life must be well acquainted with Mankind and Human Nature. And *Horace*, for that reason, commends to the Study of Poets and Painters the *Chartæ Socraticæ*. *p. 79.*

According to an Observation of *Earl Shaftesbury* not commonly attended to by *Horace's* Commentators, in these mimic Pieces Characters were well painted. *p. 79.*

Beauty in Painting and Poetry is excellently describ'd by *Aristotle*; as likewise Ordonance and easiness of Sight. But all that relates to Unity of Design, and to the one Point of Time in moral Painting, is excellently handled by *Earl Shaftesbury*, in his Notion of the historical Draught of the Judgment of *Hercules*, where he shews Painting to be a truly profound and philosophical Art. *p. 80.*

I confine myself to what the Ancients have said. *Socrates* represents moral Imitation as the chief End of Painting, and shews how serviceable the Art may be in exhibiting Characters, and in recommending the Beauty of Virtue. p.81,82.

So *Aristotle* likewise.

Other Philosophers being sensible of the Power and Charms of Painting, have endeavoured to force it into the Service of Vice. But *Socrates* made a better use of it, and one more suited to the natural Genius and Tendency of the Art, as well as more proper to display its Efficacy and Sublimity: All the good Qualities of the fine Arts are united and connected together like the moral Graces and Virtues. So that it is hardly possible to discourse of any one of them singly and apart from the rest. p.82,83.

Painting admits of the Sublime as well as Writing, and it is the same in both. There is a Sublimity peculiar to some Subjects; such in particular are virtuous Characters and Tempers severely tried: but there is a Greatness in Manner that may be attained to in Painting, whatever the Subject be. p.83,84.

It consists in producing Surprizes by a well-chosen variety, and in contrasting artfully: in both which ancient Painters eminently excelled; as they did likewise in concealing Bounds, which is the third thing essential to Greatness of Manner. p.85,86.

There is Ease in Painting as well as in Writing: some Subjects are peculiarly called easy ones; but Ease, whether in Writing or Painting, as it is opposed to the stiff, affected and laboured, is the same, and attainable by the same Rules as far as it is attainable by Study and Rules; for it must be in a great measure of Nature's Growth; and it is chiefly learned in the School of the World. p.86,87.

The Perfection of all the Arts consists, according to *Cicero*, in the Decorum, and is well defined by him. It is the same that he in other places, and *Quintilian* after him, call Simplicity and Frugality. Art must imitate Nature in its just Reserve, without nigardiness; in retrenching the Superfluous, and adding Force to what is principal in every thing. p.88.

Grace can hardly be defined; it is different from Beauty and Greatness: it is not peculiar to one Character; it extends even to the Folds of the Draperies. Several ingenious Writers have made good and useful Observations upon the Airs of Heads, Proportions, Contrasts and Attitudes to be found in the Antiques, that have Grace and Greatness, which deserve our Attention. All the Pieces now published have these excellent Qualities; the Airs of Heads, Attitudes, and Draperies, are exceeding beautiful and graceful. I cannot better describe this Quality than by translating a Passage of *Lucian* as well as I can, where he calls upon Painting to do a Master-piece, and paint a more beautiful; graceful Woman than ever had been seen in real Life, in which he likewise most pleasantly represents all the different Qualifications of the best ancient Masters. p.89,90,91.

In order to infuse Grace and Greatness into one's Works, the Painter must possess it himself in Habit, and then will it insinuate itself into his Performances naturally, and have the same good Effect upon their Beholders, that *Tibullus* ascribes to it in outward Behaviour. p.91.

The Perfection the Arts of Design had arrived at in Grace, cannot be wholly ascribed to the extraordinary Genius of the Artists: that would be doing injustice to a People who produced the best Models, either with respect to external or moral and inward Beauty and Proportion for Artists to imitate or copy after, that ever appeared in the World. *Reubens* ascribes the outward Beauty and Grace of ancient Works to the excellent Patterns they had of it before their Eyes. And the same reason extends to the other superior Beauty and Grace belonging to the Mind, not less remarkable in their Pieces. p.92,93.

Modern Masters only imitated and endeavoured to equal the Copies of the Ancients, which they did from Nature, far superiour to what we now see, at the same time striving to excel it. And it cannot surely be thought to have been of small Consequence to the imitative Arts and Artists to have had the most perfect Originals to copy after, or rather to endeavour to surpass. p.93.

From what hath been said, we see by what Questions or Principles, in the Sense of ancient Critics, Pictures as well as Poems ought to be tried; and that the Examination of both is truly philosophical Employment. It is the Study of Nature, with the Assistance of good Copies. p.93,94.

Chap. V. Contains Observations on the Rise and Decline of Painting among the Romans; the State of the other Arts, while it flourished among the Greeks and Romans; and the Causes natural and moral to which its Declension is ascribed, in the following Order.

It is acknowledged by all the Roman Writers that Philosophy, and all the Liberal Arts, came from Greece to Rome, and that it was very late before they were encouraged by the Romans, Painting in particular. p.94. Pliny

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Pliny indeed mentions some Pictures older than *Rome*, but these were done by *Greek* Artists; and for 450 Years we do not so much as find the Name of any Painter among the *Romans*. p. 94.

Fabius is the first mentioned; but he does not seem to have been a very good one. The second is *Pacuvius*, a good Tragick Poet as well as Painter; and his poetical Talents no doubt contributed a little to usher Painting into good Reputation among the *Romans*, who continued however long after that to under-value the Profession, inasmuch that no Person of Distinction after him followed it, till *Turpilius* a Roman Knight in *Vespasian's* Time. p. 94.

Antistius Labeo esteemed the Art, and amused himself in Painting, but was hoisted at by the *Romans* on that account. The general Contempt of this Profession was however very considerably lessened in *Augustus's* time. Painting came into some Reputation in the U.C. 489, when *Valerius Messala* expos'd a Picture of his Battle to publick View at *Rome*. *L. Scipio* made the same use of Painting, as did likewise *Hoftilius Mancinus* afterwards. And this warlike People then began to esteem the Art, when they saw how able it was to do justice to heroick military Achievements. p. 95.

Scenical Decorations were introduced by *Claudius Pulcher* in the U.C. 633. But Painting came into yet greater Reputation, when Pictures were brought from *Greece* to *Rome*; which was first done by *L. Mummius Achaicus*; yet there were no very considerable Roman Painters even in *Augustus's* time. *Pliny* mentions but a few Roman Painters in all, and gives no great Character of any of them. In fine, we know very little of the Roman Painters, except, in general, that the Art flourished a little in *Augustus's* time, and revived under *Vespasian*, *Titus*, and the other few good Emperors. p. 95, 96.

It was in a very bad way in the time of *Claudius* and *Nero*; nay it began to be discoloured, and to degenerate in the time of *Augustus*. This is evident from what *Cicero* and *Dionysius Halicarnassensis* say of modern and ancient Painters in their time, and the remarkable difference between their Performances. p. 97.

In short, even from the Days of *Augustus*, ancient Writers are full of Complaints of the Decay of all the Arts; of Painting in particular. It therefore only remains to be enquired, what ancient Authors have said of the Progress and Decline of all the Arts. p. 98.

All the greatest Men of every sort in *Greece*, Poets, Painters, Orators, Historians, Heroes, were nearly cotemporary: and so it likewise happened amongst the *Romans*. Now this conjunctive Growth of all the Arts is justly ascribed by the Ancients to the natural Union and Dependence of all the Arts, which was allegorically figured amongst them by the Symbols of the Muses and Graces; by representing them hand and hand entwined together, or dancing in regular Measures to the Musick of *Apollo*. p. 98, 99.

But another moral Cause to which the mutual Improvement or Decline of all the Arts is attributed by ancient Writers, is the Prevalence or Fall of Liberty, and of that publick Spirit which alone begets or upholds it. Liberty or a free Constitution is absolutely necessary to produce and support Greatness of Mind and Genius; and accordingly *Longinus* introduces a Philosopher ascribing the miserable Decay of all Arts to the loss of Liberty, and the prevalence of a servile mercenary Spirit. p. 99.

This is evident from History: from the History of *Greece*. p. 100.

And from the History of *Rome*. p. 100, 101.

Lord *Shaftesbury* gives a true Account of the Decline of all the Arts at *Rome*. It is the same that is given by ancient Authors, by *Seneca*, by *Pliny*, by *Tacitus*, by *Petronius*. p. 101, 102.

Civil and moral Liberty were represented in a manner that signifies strongly this Connexion between Liberty, publick Spirit, and the Improvement of all ingenious Arts. p. 102.

The Philosophy that prevailed in *Greece* while the Arts flourished, was a truly generous publick-spirited Philosophy: when it degenerated into a dejecting and corrupting Account of human Nature, all the Arts proportionably degenerated. p. 102, 103.

So it was likewise amongst the *Romans*. The true Philosophy that can alone produce great Minds and great Deeds, and Arts was delightfully characterized by the Ancients in their allegorical way. It was, according to them, the proper Business of the Muses to recommend Virtue, and to discomfit the Syrens or false Pleasure. But while true Philosophy inspiring the Love of Mankind, Society, Liberty, Virtue, and ingenious Arts flourished in *Greece*, it was not promoted by force: Wit and Argument had free Scope and fair Play. p. 104, 105.

Another Observation of the Ancients upon this Subject (of *Strabo* in particular) well deserves our most serious Attention; which is, that good Authors and good Artists have always been good Men. True Judgment and good Taste cannot reside where Harmony and Honesty have no Being. As for the best ancient Painters, they were not only faithfully attached to the Truth of their Art, but severe in the Discipline and Conduct of their Lives. p. 106, 107.

A late ingenious Author, in his Reflexions on Poetry and Painting, thinks moral Causes are not sufficient to account for the Sinking and Decay of Arts, and that natural ones must

must be allowed to have a great share in the Phenomenon. His Account of Facts is just; but with regard to his Conclusions I beg leave to observe, that the Ancients, *Cicero* in particular, have justly remarked, that when a State is inwardly unsettled, or in outward Danger, the Desire of Knowledge, and Love of Arts is not likely to rise and spread. This Temper is the Produce of Peace; but of what Peace? Of Peace resulting from Prosperity, and Liberty fix'd upon a solid Foundation, and guarded by the Love of Liberty's watchful jealous Eye. But they have also observed, that nothing is more dangerous to Virtue, true Philosophy, and all the Arts, than Opulence and profound Quiet and Ease, and the Vices which, as it were, naturally spread from that Source. Hence the ancient Proverb, *Plus nocere toga, quam lorica.* p. 107, 108.

This Observation, founded on Experience, well deserves the Politician's Attention. But not to leave our present Subject; with regard to what this Author says of physical Causes, I would only observe, that in consequence of our Frame, physical Causes must needs have a very great Influence on our Minds; but still moral Causes must be principal with respect to moral Appearances or Effects. And this Influence of natural Causes does evidently not extend so far as to render Progress in Virtue and Knowledge quite beyond our own power. The chief Dependence of Virtue, and the Arts upon Causes not in our power, is in the nature of Things a social Dependence, *viz.* our Dependence upon the right Frame of the Government we live under, and upon our Education. p. 108, 109.

This Author at the same time that he commends the *English* Genius, ascribes our not having had any great Painters wholly of our own Growth to our Air, Diet, and other such Causes. But other Reasons sufficient to explain the Fact are too obvious. p. 110.

From what hath been said, we see how necessary a free and publick-spirited Government is to produce and uphold all the liberal Arts, as well as all the Virtues. p. 110.

Chap. VI. Contains Observations on the Uses to which Painting and Sculpture were employed among the Ancients: the noble Purposes to which they ought to be employed, in order to adorn human Society, promote and reward Virtue and publick Spirit; and upon the Objections that are brought against the Encouragement of them, in this Order.

Pictures and Sculptures were applied to preserve the Memory of great Men and great Deeds, and to beget a noble Emulation to imitate such Examples. All their Heroes, all their Poets, all their Philosophers, all their ingenious Artists were honoured by having their Pictures put up in publick Places. And proper Symbols were given to Pictures or Statues representing the distinguishing good Qualities of each Person. Several Examples of this are given, as how *Homer* was painted, *Achilles*, several Heroes, &c. p. 110, 111.

But this was not all, ancient Artists excelled in expressing the peculiar Characters of Persons in their Portraits or Statues. And p. 112, 113.

Great Deeds were painted in the historical way; ancient Shields were adorned with such Representations. p. 114.

Philopæon recovered the *Achaian* Youth from Effeminacy by a noble Stratagem, which shews how our natural Taste of Beauty may and ought to be improved by Education. p. 115.

To confirm all this, several ancient Monuments of great Men and their illustrious Deeds are mentioned; and the good Effect of the ancient funeral Panegyrics among the *Greeks* and *Romans* is taken notice of. Pictures representing great Men and their excellent Deeds were placed in the Temples. So likewise were moral Pictures. The allegorical Picture of *Cebes* was an Ornament of a Temple of *Saturn*. There were Places throughout all *Greece* for publick Meeting and Conversation, called *Lesche*, that were adorned with Pictures and Sculptures. p. 116, 117, 118.

The publick Libraries at *Rome*, after the Model of these in *Greece*, were adorned with Pictures and Sculptures. Which Libraries were dedicated or consecrated in a very solemn manner. p. 119.

Atticus was at great pains to preserve the Images of illustrious Men. So was *Marcus Varro*. p. 119.

Private Libraries were adorned in like manner. p. 120.

The Conclusions that follow from all this are manifest. Hence appears the true and best Use of the fine Arts; and that Pictures ought to be set up to publick View, and not to be excluded from sight. p. 120.

M. Agrippa was very zealous against shutting up Pictures in private Houses, an Evil that begun to prevail in his time. The *Topham* Collection was given to *Eton* College on terms worthy of an *Asinius Pollio*, a *Varro*, or a *Marcus Agrippa*. p. 120.

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- Pictures ought to be publick, in order to excite worthy Emulation; explore Genius's, or invite them to disclose themselves; and to be studied by Learners of the Art. *p. 121.*
- The Love of Praise ought to be encouraged by a State; and not Poetry only, but all the Arts, are Dispensers of Fame and Praise: The publick Coins may be made such by making them, as it were, publick Registers of great Deeds, great Men, and great Events. *p. 122.*
- It is Virtue and the Pursuit of useful Studies and Arts that alone can make even a rich Man happy. How very happy was the younger *Pliny*, to name no other Examples, with a very small Fortune, in consequence of his knowing how to divide his Time between good Deeds and polite useful Studies? *p. 122, 123.*
- The Opulence of a State ought to be employed in encouraging Virtue, Industry, and all the ingenious Arts and Sciences. Unless these flourish, Riches are a nuisance. These alone truly aggrandize a State. *p. 124.*
- Aristotle* and *Plato* justly censured *Lycurgus* for banishing the fine Arts from his Republick. This made his People savage. The fine Arts sweeten, but at the same time strengthen the Mind. *p. 124, 125.*
- But have not the fine Arts been objected against great Men? Did not *Plato* banish them from his Ideal Republick? If he banished Painting from his Commonwealth, he served Poetry in the same manner? And sure none who are acquainted with that Art are disposed to follow his Example in that particular? But in reality the Design of his ideal State is to shew where Laws can have no effect, but must rather be pernicious; and what must be left to the Magistrates, and other Men of Power and Authority, to accomplish by their good Example. *p. 125.*
- Pericles* is censured by some, not for encouraging the fine Arts too much; but either for employing publick Money in that way, which was destined to other purposes; or for not using, at the same time, other proper Methods to promote virtuous Manners. *Plutarch* sets him forth as a Pattern worthy of the Imitation of great Men in respect of the Encouragement he gave to Ingenuity and Arts. *Cicero* gives him a great Character; and also shew how great Men ought by their Example to encourage useful and ingenious Arts. *p. 125, 126.*
- The Arts did not contribute to the Ruin of the *Roman* State; it fell as *Polybius* had prophesied. *p. 126.*
- There was a great Tendency towards the Dissolution of their Government before the fine Arts came amongst them, or about that time; and corrupt Manners soon corrupted the Arts, which for that reason never came to very great Perfection among them. The *Romans* were at best but Copiers after the *Greeks* in the fine Arts, as has been already observed. *p. 127.*
- Cicero* gives a glorious Character of those who first brought Statues and Pictures, and the fine Arts, into *Rome*, not to adorn their own Houses, but *Rome*. The Arts flourished most under the good and frugal Emperors. And they did not effeminate a *Socrates*, a *Xenophon*, a *Scipio*, a *Cicero*, a *Polybius*, &c. *p. 127.*
- Cato*, who first opposed the Introduction of *Greek* Learning, afterwards changed his Mind, and became a hard Student of it, as *Lord Bacon* has observed. *p. 128.*
- But no doubt the fine Arts may be, and have been sadly corrupted, as every good thing may, or rather hath been. And the manly Exercises ought to take place in Education, to fortify the Mind as well as the Body, according to the ancient Method of forming fine Gentlemen. *p. 128.*

Chap. VII. *Contains Observations on the Sameness of good Taste in all the Arts, and in Life and Manners; on the Sources and Foundations of rational Pleasures in our Natures; and the Usefulness of the fine Arts in a Liberal Education, in this Order.*

According to the better Ancients, the Pleasures of the Mind are far superiour to those of mere Sense: and we are excellently furnished by Nature for Progress in Virtue, Knowledge, and ingenious useful Arts. And therefore Education ought to be calculated to improve this our best and noblest natural Furniture. *p. 129.*

Man, according to the Ancients, is chiefly made to contemplate, and to imitate the Order, Wisdom, Harmony, Beauty, Greatness and Goodness of Nature. And therefore the main Business of Philosophy and Education is to qualify us for the Pleasures and Exercises of Contemplation and Imitation. *p. 130.*

It is fit to illustrate this Doctrine more fully. *p. 131.*

We are qualified by Nature for the Contemplation and Knowledge of the Order, Beauty, Wisdom, Goodness, and Greatness of Nature by our Reason, as it is united in our Frame. 1. With an internal Sense and Love of Order and Unity of Design. This Taste puts us into the right way of pursuing natural Knowledge by directing and prompting us to seek after Analogy and general Laws. 2. With a Sense and Love of moral Order, or of the Tendency of general Laws to promote the greater good of the Whole to which they belong. This Taste prompts and directs us to enquire after final Causes.

3. With a Sense and Love of Greatness, which Taste leads the Mind to be particularly pleased with Objects that are in themselves great, or have a Greatness in their Manner. Such Objects wonderfully elevate the Mind, and delightfully prove its force. *p. 133.*

This is a true Account of natural Philosophy, of our natural Qualifications for the pursuit of it, and of the Pleasures arising from it according to *Plato*, Lord *Verulam*, and Sir *Isaac Newton*. And hence we may learn how moral Philosophy also can only be improved. *p. 133, 134.*

Now the same Faculties and Dispositions that qualify us for the Study of Nature, do likewise fit us for the Imitation of Nature. 1. For the Imitation of Nature in Life and Conduct; in Beauty, Order, Truth, Consistency and Harmony of Life and Manners; for imitating the Wisdom, the Simplicity, the Greatness and Goodness of the all-governing Mind, that made and ruleth over all in the Regulation of our Affections and Behaviour. *p. 134.*

Cicero reduces all the Virtues to the suitable Improvements of those four Dispositions in our Nature, by which we are eminently distinguished above other Animals; the Love of Truth, the Love of Union and Society, the Love of Power and Greatness, and the Love of Beauty, Harmony, and Order. *p. 135.*

The Capacity of Virtue necessarily pre-supposes a Sense of moral Beauty and Greatness, and a social Principle: and so does our Capacity of enjoying and delighting in the Order, Harmony, Goodness and Greatness of Nature. We may therefore justly argue, that if there be such a thing in Nature as Order, Beauty, Goodness, and Greatness, we ought to imitate it in the Government of our Affections, and in our Conduct; and if we are capable of forming any Notion to ourselves of moral Beauty, Fitness and Greatness in Conduct; there must be moral Order, Beauty, Fitness and Greatness in Nature itself throughout all its Oeconomy and Administration. *p. 136.*

But, 2. We are qualified by Nature for the Imitation of Nature by ingenious Arts, by the same Faculties and Dispositions which fit us for the Study of Nature, and the Imitation of it in our Conduct. *p. 136.*

All Arts are Imitations of Nature. But Poetry, Sculpture and Painting are peculiarly called imitative Arts. We are made by Nature prone to Imitation. Hence the Origin of all the Arts that imitate Nature, and vie with it. Now we are qualified for imitating the Beauty, Truth, Simplicity, Goodness and Greatness of Nature in these Arts, by the same Dispositions just mentioned. This will appear by recalling to mind what hath been said of the more essential good Qualities of Painting; of Truth, Beauty, Grace and Greatness in that Art. And we may justly reason in this manner, that if the reality of these Qualities is acknowledged in one instance, either in Nature itself, in our moral Conduct, or in the imitative Arts; their reality must of necessity be owned throughout them all. Virtuosi must therefore either give up their beloved Arts, or own the reality of Virtue. *p. 136, 137.*

To illustrate this, it is proper to observe, 1. The strict Analogy that there is between our Sense of Beauty in material Objects, and our Sense of Beauty in moral ones; and the strict Analogy that there is universally between the corporal and moral, or intellectual World, as far as our Observation can go. *p. 138.*

2. The inseparable Connexion throughout all Nature, of Truth and Beauty with Utility. Both these are much insisted upon by the Ancients. *p. 139.*

3. Who tell us also in their way of explaining the Beauty and Perfection of the imitative Arts; that these Arts ought not too strictly to adhere to any particular Object of Nature, but to take their Idea of Beauty from Nature in general, and to endeavour to do as Nature does, to make a good Whole; because these Arts cannot take in all Nature, but a part only; therefore whatever they represent ought to be a perfect Whole, as Nature itself, where all is managed for the best, with perfect Frugality and just Reserve; its wise Author being profuse to none, but bountiful to all: never employing in one thing more than enough; but with exact Distribution and Oeconomy retrenching the Superfluous, and adding force to what is principal in every thing. This seems to be *Cicero's* Meaning when he is speaking of *Zeuxis*, and giving the Reason why he collected Beauties from many different Originals, to make one perfect Piece. *p. 140.*

In order to such Imitation of Nature, 'tis obvious that Art must set off what is principal by proper Contrasts; for thus in Nature itself is every thing heightened or strengthened. *p. 141.*

4. It is likewise worth Observation in the 4th place, that the chief Pleasures excited in us by ingenious Imitations of human Life and Manners pre-suppose a moral and publick Sense: They could not otherwise have an agreeable Effect upon us; or give us such exquisite Touches of Joy. And reciprocally, if the reality of a moral Sense and social Affection in our Natures be owned, it must necessarily follow, that the chief Pleasures we can receive from Imitations or Fictions, must be of a moral and social kind. *p. 142.*

5. To these Observations it may be justly added, that Man is so made as to be greatly delighted with whatever presents him with a high Idea of the Perfection to which human Nature may be improved by due Culture. And for this reason all the Improvements of the fine Arts must be exceeding delightful to human Contemplation. *p. 142.*

The

The Conclusions that naturally follow from those Principles that have been laid down concerning our moral Make and Constitution; and that were inferred from them by the better Ancients, are, p. 142.

That Man is fitted and qualified by Nature for a very noble degree of Perfection and Happiness: not merely for sensitive, but chiefly for rational Happiness. And Happiness is not unequally distributed by Nature upon supposition, that our chief Happiness is from the Exercises of Reason and Virtue. For all Men may have the Pleasures of Reason, Virtue, and Religion to a very high pitch: that is in every one's own power. And in a good and well-constituted Government, even the lower Ranks of Men will have the Pleasures arising from the Sciences, and from well-improved Arts, in a very considerable degree. p. 143.

We may justly infer from the preceding Account of human Nature, that our Author must have a most perfect moral Disposition, or be infinitely good and benevolent, since he hath made us capable of discerning and delighting in moral Order, Beauty, Truth and Goodness. p. 143.

But the Conclusion which chiefly belongs to our present purpose regards Education; namely, that it must be its chief End to improve to due perfection our Understanding, our Imagination, and our Sense of Beauty natural and moral: And that the properest Method of accomplishing that End must be by combining together in Education all the Liberal Arts and Sciences agreeably to their natural Union, Connexion, and Dependancy. p. 143, 144.

To illustrate this 'tis only necessary to reflect upon the ancient Method of teaching Oratory and Poetry, and of explaining the essential Qualities of good Painting. All these Arts are truly philosophical; and as the Consideration of them necessarily leads to a most profound Examination of Nature, of human Nature in particular, so Philosophy cannot advance one step without bringing Examples from them: And the true Design of genuine Logic is to point out the common Union and Connexion of all the Liberal Sciences and Arts, in order to furnish us with a proper Directory for our right Procedure in quest of Truth and Knowledge. p. 144, 145.

But the Usefulness of the Arts of Design will appear more clearly if we consider what Philosophy is, and how it ought to be taught; for Pictures are plainly Samples either in natural or in moral Philosophy: And the best way of teaching the one or the other Philosophy is by Samples or Experiments. Landscapes or Views of Nature's visible Beauties are Samples or Experiments in natural Philosophy; whether they are Copies after particular Parts of real Nature, or imaginary Compositions. They are Samples of the Beauties or Harmonies which result from Nature's Laws of Light and Colours; for by these all the visible Beauties of the sensible World are produced: And thus they are proper means for forming and improving our Eye, or our Sense of visible Beauty in the same way that musical Compositions are the proper means of improving an Ear for Music. So *Plutarch* and other Ancients have justly remarked. p. 145.

Now as for moral or historical Pictures, they are plainly Samples or Experiments in the Philosophy which teaches human Nature, its Operations and Passions, and their Effects and Consequences. It is acknowledged that Poetry by its Imitations affords very proper Samples to the moral Philosopher's Contemplation. And it is no less evident that moral Pictures must likewise furnish equally proper Samples in the same way. The imitative Arts are for that reason recommended by *Aristotle* as better teaching human Nature than merely didactic Philosophy; nay, than History itself: They are, saith he, more *Catholick* or *Universal*. That all moral Pictures are Samples of human Life and Manners, is too evident to be insisted upon. And the Advantage of teaching moral Philosophy by means of such Samples consists in this. The Mind is highly delighted with the double Employment of comparing Copies with Originals; and is thereby rendered more attentive to Nature itself than it can be without such Helps. And which is more, as certain delicate Vessels in the human Body cannot be perceived by the naked Eye, but must be magnified in order to be discerned; so without the help of Magnifiers not only would several nice Parts of our moral Frame escape our Observation; but no Features or Characters of the moral sort would be sufficiently attended to. Now the imitative Arts become Magnifiers in the moral way by means of representing Affections, and their Workings, and Consequences in such Circumstances as are most proper to set them in the strongest, the most affecting and moving Lights. p. 146, 147.

Poetry hath its Advantages above Painting; and Painting hath its Advantages above Poetry. But without entering into a very idle Question about the Precedency of those two excellent Arts, which naturally go hand in hand with Philosophy, and mutually assist and set off one another to great advantage; it is evident that both have this manifest pre-eminence in teaching human Nature above Philosophy itself, as it proceeds in the dry way of mere Definition and Division, that they find easier access into the Mind, and take firmer hold of it. And which is yet more, whereas Philosophers most commonly have some favourite Hypothesis in view, the Imitators of human Life, Poets and Painters, exhibit Affections and Characters as they conceive, or rather as they feel them, without suffering themselves to be biassed by any Scheme. They follow the

Impulse

Impulse of Nature itself, and paint as she dictates to them, or rather as she moves them. How proper Samples moral Pictures are in teaching moral Philosophy, that is, in exhibiting human Nature to view, and in recommending Virtue, and discountenancing Vice, will be evident, if we call to mind the noble Effects of several excellent Pictures; or the Influence which those have naturally and necessarily on every Mind: *Raphael's* Cartoons in particular, and his *Parnassus*, *School of Athens*, and *Battle of Constantine*, &c. p. 148, 149.

Hence we may see, that the Liberal Arts ought not to be sever'd from Philosophy in teaching it. In whatever View Education is considered, the Assistance of the Arts of Design is useful, nay necessary: whether we consider it as intended to improve our Reason, our Imagination, or our Temper; all the liberal Arts combine naturally together to effectuate any of these excellent Purposes in the best, that is, the most agreeable and successful manner. And the reason is, because, as hath often been observed by the Ancients, Beauty, Truth and Greatness are the same in Nature, in Life, and in Arts. Virtue is every where the supreme Charm or Beauty: And the moral *Venus* dress'd by the fine Arts (which are properly the Hand-maids to Philosophy, or its best Ministers) *glows with double Charms*. Whilst ancient Philosophers taught and recommended Virtue, taking the Arguments of their moral Discourses from moral Pictures, the *living Lesson stole into the Heart with more prevailing Force than dwells in Words*; and round such sage Instructors the Breasts of their noble Disciples glow'd with an ardent Flame, Philosophy not animated by living Examples cannot kindle. p. 150.

This Scheme of Education, as comprehensive as it appears, and really is, may be easily put in practice. It only supposes the Principles of Design to be early taught; which, as *Aristotle* wisely observed, is not more necessary to liberal Education than to the Improvement of mechanic Arts. p. 151.

The Education of the ancient *Greeks* is well worth our Consideration and Imitation in every respect: Their Musick was quite a different thing from what now passes under that name. And with the Liberal Arts and Sciences they conjoin'd in Education certain manly genteel Exercises absolutely necessary to the Formation of truly fine Gentlemen; or to fortify against Effeminacy; to give Grace and Vigour at once to the Body and to the Mind; and thus to qualify Youth early for the Service of their Country in the Arts of War or Peace. p. 152.

But I have accomplished my principal Design if what I have said of the Usefulness of the Arts of Design in Philosophy and Education, be found in any degree conducive either to give a juster Notion of the fine Arts than is commonly entertained even by their profess'd Admirers; or to give a more comprehensive View of the Ends Education ought to aspire at, than is generally apprehended, or at least pursued. p. 152.

Chap. VIII. *Contains some Observations on the particular Genius, Characters, Talents, and Abilities of the more considerable modern Painters; and the commendable Use they made of the ancient Remains in Painting as well as Sculpture; and upon the Pieces of ancient Painting now published, in the following Order.*

It is plain from what hath been said of the Analogy between Painting and Poetry, and the Foundations of a good Taste of either in our Natures, that a just Notion of Truth of Composition is the principal thing in both these Arts. And that it is as easy to become a good Judge of the one as of the other. p. 152, 153.

And there is indeed no useful Enquiry with regard to Poetry, to which there is not some analogous or correspondent Research with respect to Painting. There is the like Character with relation to the later, as that of the mere *verbal Critick* in the former: And it must be no less agreeable to observe what good Uses modern Painters have made of ancient Works; than to enquire into the happy and laudable Imitations of ancient Poets by modern ones. p. 153.

It must likewise be very entertaining to observe the peculiar Genius of a Painter discovering itself in his Works, in the same manner as it is to trace that of an Author, of a Poet in particular, in his Productions. p. 154.

Servile Imitators in both Arts are equally despicable. And Painters ought to borrow Assistances from ancient Works, in the same way that a good Poet imitates an ancient one; that is, as *Virgil* imitated *Homer*. Painters as well as Poets ought to study their own Turn and Genius, and give free and fair play to it. But as there is a remarkable difference between the Poets who are not acquainted with the Ancients, and those who are; so there is a no less sensible difference between the Painters who studied the Antique, and those who did not. *Raphael*, the best of modern Painters, formed himself into his best manner by studying the Antique; and ascribed all his Perfection to the Assistances he received from these excellent Models. He not only studied and held in great Admiration the ancient Statues and Bas-reliefs, but likewise the ancient Paintings: He was at great pains to make or get good Drawings after all the Pieces of that kind kind

kind that were discovered any where: And we may justly ascribe his last and best Manner to the Instructions and Helps he received from these exquisite Remains. <i>Ni- colas Poussin</i> likewise studied and imitated the ancient Paintings; that incomparable Piece in particular commonly called the <i>Nozze Aldobrandine</i> ; so did the <i>Carraches</i> , <i>Guido</i> , and all the great Masters. p. 155, 156.
<i>Lomazzo</i> gives a very high Character of the ancient Remains of Painting discovered in <i>Italy</i> . But those excellent Masters were not servile Copists of the Antique: Though they all studied and imitated the same Models; yet the peculiar Genius of each of them appears in all his Imitations. The best way of discovering the peculiar Genius and Character of a Master is by studying his Drawings, as <i>Du Pile</i> justly observes. And the best way of becoming able to distinguish the Hands of Painters, is by study- ing to form to one's self from their Works, a just Idea of the Temper and Character of Mind peculiar to each. To direct and assist young Lovers of the Art in this En- quiry, which is not merely about Hands and Styles of Painting, I adventure to offer several Remarks upon the peculiar Character and Genius of <i>Andrea Verocchio</i> , <i>Leonardo da Vinci</i> , <i>Pietro Perrugino</i> , <i>Raphael d'Urbina</i> , his Scholars, <i>Penni</i> , <i>Perino del Vaga</i> , and <i>Giulio Romano</i> . p. 157, 158, 159, 160.
<i>Michael Angelo</i> , who is compared with the Poet <i>Dante</i> . p. 161
<i>Francesco Sebastiano del Piombo</i> , p. 161.
<i>Andrea del Sarto</i> . p. 162.
<i>Correggio</i> , p. 162.
<i>Titian</i> . p. 163.
<i>Paolo Veronese</i> , p. 163.
<i>Tintoretto</i> , p. 163.
<i>Hannibal</i> , <i>Lowigi</i> and <i>Augustino Carrache</i> . p. 163.
<i>Guido</i> , p. 164.
<i>Albano</i> , p. 164.
<i>Dominichino</i> , <i>Salvator Rosa</i> , p. 164.
<i>Pietro da Cortona</i> , p. 164.
<i>Reubens</i> . p. 165, 166.
<i>Vandyck</i> , <i>Carlo Marratti</i> , p. 165, 166.
<i>Nicolas Poussin</i> . p. 167.
The Methods <i>Lomazzo</i> takes to describe the different Characters of several Painters are taken notice of. p. 167.
Another Method is attempted, by assigning to each of them a Subject suitable to his pecu- liar Genius. p. 167, 168, 169.
Hence it appears that Painting admits the same variety with Poetry, and may be employed to many very noble and useful Purposes. p. 169.
This Chapter concludes with some Remarks upon the ancient Paintings annexed to this Essay, shewing the Sizes of the Originals, where they were found, where they now are, &c. p. 170.
Several Reasons are given for publishing them. And a few Observations are offered, in order to shew the Use that may be made of such ancient Remains in explaining ancient Authors, the Poets in particular. from p. 170, to 179.
In the Conclusion, the chief Principles are recapitulated, which it is the Design of this Essay to confirm and illustrate; or upon which all the Reasoning in it depends: That is, the Fitness of combining together all the Liberal Arts and Sciences in Education, in order to gain its Ends, which are to produce early a good Temper and a good Taste, is urged from several Considerations: from the natural Union and Dependence of all the Arts and Sciences; from the natural Union and Dependence of those Faculties, Ca- pacities and Dispositions of our Minds, which it is the chief Scope of Education to im- prove and perfect. p. 179, 180 181.
From the Consideration of our natural Delight in Copies; and of the double Satisfaction of the Mind in comparing Imitations with Originals: Imitations by Painting and Poetry being Copies of Nature, are useful as Experiments or Specimens in the Study of Nature. p. 181, 182.
And lastly, from the Consideration of the Advantages that are allowed to Poetry in re- spect of instructing or moving; all which do equally belong to Painting. p. 182, 183.
The Conclusion aimed at throughout this Essay is briefly this, <i>That Virtue is the su- preme Charm in Nature, in Affections, in Manners, and in Arts.</i>

ERRATA.

PAG. 25. in the Notes (25) read *dixisse*.
51. 1 s. instead of *new* read *young*.
59. in the last Quotation from *Virgil* read *feluena*.
87. in the Notes (71) instead of *Hesiodum* read
Hesiodum.
126. in the Notes (76) read *dabitur* instead of *dabitur*.
101. in the Notes (70) read *ausar* instead of *ausar*.
128. 1 ult. read *esse* in consequence of our Frame and
Constitution a very great Influence upon our
Minds, and all our intellectual or moral Powers.

And in the Notes (60) read *contagia* instead of
contagia. And 1 s. read *primum illa nata*
sunt: arroyantia que, &c.
112. after *se Manilius*, read
— *causaque ex ore profuso*.
143. 1. pen. read *argus* instead of *urvis*.
171. 1. 1. read *Voluptas*.

Read in several places *these* instead of *these*, and *vice versa*.
And be pleased to excuse several other such like Errors.

E S S A Y

P A I N T I N G

Among the *Greeks* and *Romans*.

Observations upon the Antiquity of the Arts of DESIGN, of PAINTING in particular; and the just Notions which we are led to form of their Dignity and Usefulness, by many Descriptions of SCULPTURES and PICTURES in Homer and Virgil.

THAT the Art of PAINTING was in high repute, and brought to a considerable degree of Perfection in very ancient Times, is the unanimous Opinion of *Vossius*, *Dati*, *Junius*, *Balengerus*, *Fraguier*, and almost all the Learned who have written on that Subject: many Arguments are brought to prove it (1).

That Painting is very ancient, is the unanimous Opinion of the Learned ; and several Arguments are brought to prove it.

From ancient Fables.

PLATO and other ancient Authors tell us, it was the *Sun*, the first and ablest of Painters, that taught Men to design and paint. And what else can these Writers mean; what else can that known Story of a Shepherdess circumfcribing her Lover's Shadow in order to preserve his Image, and other such like Fables concerning its Origin, signify; but that this imitative Art, which is equally useful and pleasant, and to which Nature points and invites us so strongly, by retracing or copying her own Works in various manners, must have been very early attempted. Man is made prone to Imitation for many wise and kind Reasons. By this Principle he is at once qualify'd and excited to study Nature, and copy after her, and thereby to learn several Arts. And the Stories of *Apollo*, *Minerva*, *Vulcan*, the Muses and Graces, suppose the Arts already invented; and therefore the Arts of Design are older than these very ancient Fables, and consequently than the Story of *Dædalus*.

“ THE ingenious Abbé *Fraguier* (2), in his Discourse on the Antiquity of Painting, says,
“ he was led by the Consideration of the near Resemblance and strict Alliance between
“ Poetry and Painting, to enquire which of the two is most ancient. ‘Tis agreed they are
“ Sisters, their Intention and Scope is the same; and the Means they employ for attaining

(1) See *Ger. Joh. Vossius in quatuor artibus popularibus*; graphices sect. 4. Idem *Vossius lib. 3. cap. 45. de origine & progressu Idololatriæ*, docet picturam (quæ calaturam etiam, sculpturamque complectitur) antiquiorem esse temporibus Iliacis, contra quam a Plinio proditum est.

See also *Francisci Junii Catalogum pictorum, aliorumque artificum, in articulo Aaron.*

que arripuit, in aristotelo haeron.
Vafari's Lives of the Painters, tom. 1, p. 64: *praemio*
de vite, & tom. 2, littera di M. Gio. Battista, &c.
 The Testimonies cited by these Writers from ancient
 Authors, sacred and profane. Scingraphia qualem
 inventa est a Sauria, eugum in sole circumferente: (Gra-
 phicen invent Crato, in tabula dealbata umbras viri ac
 mulieris inuenit; a Virgine vero inventa est Ciroplati-
 ca; quidem amorem aliquis capta, circumscriptis dor-
 mientis quae umbram in pariete; pater deinde multum
 obiectatus similitudine, usque adeo indicetia (figulam
 enim exercebat) lineamenta exculpta opplevit arq̃ue: Is
 typus etiam nunc affervatur Corinthi. His succedentes
 Dredalus & Theodorus Milestus, Statuariam & Platonicam

adinvenierunt. *Athenagoras Legat. pro Chriftia iv, & Fran. Fun. de pictura veterum in Catalogo. Crato pictm.*

[illegible]

1245

From the Nature of
things.

“ their common End are extremely like. But which is eldest? 'Tis natural (saith he) to imagine that a certain rude way of delineating Objects, preceded the Invention of those arbitrary Marks by which Writing is form'd; and Writing is not improbably supposed to be more antient than Poetry. It was not to draw Letters that the Pencil was first taken up: Men had certainly essay'd to represent Objects by tracing their Forms; that is, to paint them, before they thought of combining Letters into Words in order to signify Ideas. Nature leads first to that which is easiest and most obvious; it advances by slow Steps to what is more remote from Invention. We may therefore pronounce in favour of Painting, and give the precedence to it; but such a Precedence (as often happens in great Families) is only due to it in point of Antiquity. For Poetry, according to the nature of things, must have been the Fruit of gradual Refinement, of Politeness cultivated by means of Writing; whereas Painting might have taken its Rise in very unimproved times, and while Mankind had no notion of Letters.”

TO this effect the Abbé *Fraguier* reasons. And what appears so probable in Theory, and is, as he observes, not obscurely intimated to us by several ancient Apologues, many concurring Testimonies of Historians put beyond all doubt (3).

From History.

A S far as History reaches back, it presents us with manifest Proofs of the Antiquity of all the Arts of Design. The first Writers of History were not a little indebted to these Arts for their best Materials and surest Vouchers in compiling their Records: Painting, Sculpture, and other Monuments, having been employed in the most ancient Times to preserve the Memory of Facts, and likewise to represent religious and philosophical Opinions.

BUT not to dwell long on Arguments from which nothing can be learned but barely the Antiquity of a ruder sort of Painting; I shall only add, that one of our own best Authors seems to be of the same Opinion with respect to the Antiquity of that Art. “ Description, saith he, runs further from the things it represents than Painting, for a Picture bears a near resemblance to its Original, which Letters and Syllables are wholly void of. Colours speak all Languages; but Words are understood only by such a People or Nation. For this reason, though Mens Necessities quickly put them on finding out Speech, Writing is probably of a later Invention than Painting; particularly we are told that, in *America*, when the *Spaniards* first arrived there, Expresses were sent to the Emperor of *Mexico* in paint, and the News of this Country delineated by the Strokes of a Pencil; which was a more natural way than that of Writing, though at the same time much more imperfect; because it is impossible to draw the little Connections of Speech, or to give the Picture of a Conjunction or an Adverb (4).”

IT will be more instructive as well as entertaining, to give my Readers a View of some other Reasonings on this Subject; which, at the same time that they prove the very ancient Practice and Esteem of Painting, afford no inconsiderable Insight into its chief Rules and Beauties. And such are the Arguments brought from the Writings of *Homer*, the best and most antient of Authors; and who is likewise very justly called by *Cicero* (5), *Lucian* (6), and others, the best of Painters.

par exemple, qu'une bergère, &c. il y a mille petits contes semblables, qui, vrais ou faux, ne servent qu'à confirmer ce qu'on vient de dire, & ne sont que des applications particulières d'un principe générale, & comme des apologues inventées pour l'explication d'une vérité.

Picturam, Cælaturam, Statuariam ab infima Antiquitate repertæ posse ostendi, cum Seruch Abrahami avus Statuarius & Anacreontis fuerit. Memnon fuit antiquissimus in Ægypto Pictor & Statuarius. *Id. Diodor. Siculum*, lib. 2. de Simondii Regis Ægypti Sepulchro, cujus ambitus militare unum amplexus est.—Sculptus deinde eminens ceteris Rex variis coloribus, erant deinceps Ægypti deorum omnium Imagines. Sequēbatur Bibliotheca in qua inscriptum, Animi Medicamentum; post quam Domus erat in qua 20 Lectisternia Jovis & Junonis. Ibi picta Animalia sacris apta. *Bulengerus de Pictura*, &c. lib. 1. cap. 9.

(3) Asserunt Ægyptii, literas, astrorum cursus, Geometriam, antiquæ plurimas ab se fuisse inventas; nonnulli has in Ægypto invenisse quendam nomine Memnona affirmant: sed apud eos Animalium Effigies loco literarum erant. *Diod. Sic. lib. 1.*

See two Dissertations in the *Mémoires de Littérature tirées des registres de l'Académie Royale des Inscriptions*, &c. par M. l'Abbé *Aspelt*. The first is in the 4th tome, p. 380. The other, tome 6, page first. Sur les monuments qui ont servi de mémoires aux premiers Historiens; where he says —Les evenemens fameux estoient representez sur les baises des statues, des trépieds, des autels, dans les portiques, dans les temples: & l'on peut dire que les anciens ont peint successivement toute l'histoire, d'abord grossièrement, & dans la suite avec plus de délicatesse. Many Testimonies are brought from *Hærodorus*, *Diodorus Siculus*, and other ancient Authors, to prove the Antiquity of the designing Arts;—and likewise from the sacred Writings, the Command of God forbidding the Worship of Images.—The

able Artists employed to work about the Tabernacle in Gold, and Silver, and Brass, *Exod. xxxi. 2.* And the account that is given of the Origin of Images and Idolatry, in the Book of *Wisdom*, chap. xiv. ver. 15, 16, 17, 18, &c. For a Father afflicted with untimely mournings, when he hath made an Image of his Child long taken away, now honoured him as a God, which was taken a dead Man, and delivered to those that were under him Ceremonies and Sacrifices. Thus in process of time graven Images were worshipped by the commandments of Kings: Whom Men could not honour in presence, because they dwelt far off, they took the counterfeit of his Visage from far, and made an express Image of a King whom they honoured.—Alto the singular diligence of the Artificer did help to set forward the Ignorant to more Superstition: for he—forced all his Skill to make the Resemblance of the best fashion.

Eubomerus, in his *ιστορίαι διαγενεαί*, seems to have given the same account of the Origin of Superstition, in order to prove its absurdity; according to the accounts given of his Work by Heathen Writers, compared with what is said by the Fathers of the Church. See a Dissertation on his Life and Works in the *Mémoires de Littérature*, tome 8. p. 97.

(4) See *Spektor*, Vol. 6. N°. 416. and *Antimo de Sali's* Conquest of Mexico.

(5) Traditum est etiam, Homerum cæcum fuisse, at ejus picturam, non possumus videmus. Quæ regio, quæ ora, qui locus Græciæ, quæ species formæ, quæ pugna, quæ acies, quod remigium, qui motus hominum, qui ferarum, non ita expresse est, ut, quæ ipse non viderit, nos ut videmus effecerit? *Tul. Quæst.*

(6) μάλλον δὲ τὸν δεῖον τὸν γράσαν Ὅμηρον, μέγιστον εὐπράεστον ἔχει αὐτὸν, ἐκδύμ. 22. Imagines.

PLINY expressly says, that the Art of Painting was unknown in the times described by the Iliad : But, according to that Author, the Art of Carving was in use at the Siege of *Troy*; and consequently Design, which is the most essential part of Painting, was then understood : And when he observes, that Painting does not appear to have been known at that time, he wonders how an Art (7), beginning so late, came so soon to its Perfection.

HOMER is reckoned so rigidly exact in describing the Customs, Manners, and Practices of Times, and Countries, that ancient Historians pay a very great regard to his Authority, and scruple not to build upon it (8). And therefore we can hardly doubt but that Painting was practised even at that early Period, since he represents it, or something equivalent to it, to have been then in use. But whether this Art was arrived to any degree of Excellence at the time of the *Trojan War* or not, *Homer* himself must be allowed by every one who understands the many lively and elegant Descriptions of Carvings, Statues, Sculptures, Tapestries, Pictures and Ornaments of all kinds, that occur in that divine Poet, to have had very perfect Ideas of all the Arts of Design, not only of Statuary and Sculpture, but of Painting. Tho' the Name of the Art is not to be found in his Writings, yet the Art itself is plainly described as it consists in Design and Colouring. So highly was he charmed with these Arts, that he has enriched his Poems with an infinite variety of Beauties derived from that delightful Source. It is indeed impossible to give a more perfect Notion of their End, Use, Power, and Excellence, than he hath done by his Descriptions of several Works of an exquisite, masterly Taste. Hence as he is universally owned, by all Critics, ancient and modern, to be the Father of Poetry and Oratory, inasmuch that all the Precepts and Examples of these Arts are taken from him; so he was likewise regarded by the best ancient Painters as their Inspirer, Teacher and Director. Were certain ancient Treatises on Painting still in being, of which we hardly know any thing but their Titles, it is highly probable we should find their Authors paying no less Homage to his Authority than the best Critics on Eloquence and Poetry have always done. For this we are sure of, that the best ancient Statuaries and Painters studied him constantly (9) : from his Writings they took almost all their Ideas and Subjects : whatever Affections, Passions, Virtues, Vices, Manners, Habits or Attitudes they drew ; whatever Characters of Gods, Demi-Gods, or Men and Women they represented, they had *Homer* always in their view as their best Pattern to copy after. *Zeuxis* was considered by the Painters as their Legislator with respect to Divinities and Heroes, because he had followed *Homer* as his ; so a very good Author tells us (10). It was *Homer's* Paintings, say several other Writers (11), that awakened and kindled the Conceptions of the most eminent Sculptors and Painters, while they strove to keep up to the Truth, Beauty, and Grandeur of the Ideas he had impressed on their Imagination. His Descriptions became the Characters which were pursued by the great Masters, and in all Works of a good Taste. Now, what the *Roman Orator* says of *Homer* (12) with respect to Poetry and Rhetoric, holds equally good with regard to Painting : All these Arts must have been greatly improved, and in high esteem, before, or in his time, otherwise he could not have had such a consummate Idea of them in all their Parts and Qualities. No Art or Science starts all at once into Perfection : all things, natural or moral, advance to Vigour and Maturity by gradual steps. Can therefore these Arts, of which *Homer* shews so perfect a Taste and Knowledge, be supposed to have been but in embryo and hardly known in his time ; or to have as yet produced nothing truly beautiful and elegant ? Can any one consider his Descriptions of *Minerva's* *Ægis*, *Achilles's* Shield, the Buckler of *Agamemnon* (13), and several other such Works of

Pliny says it was not known at the time of the Trojan War : But owns that Sculpture was, and therefore Design was.

He wonders at its quick Progress on that supposition.

Homer makes it so old, and is rigidly exact in his accounts of Manners and Arts.

Whatever be as to that, he himself certainly had a very perfect Idea of the Art.

He was regarded by ancient Critics as the Father of Poetry and Oratory.

And by ancient Painters as their Inspirer and Legislator.

Cicero's Argument with regard to the other Arts, will hold equally good with respect to Painting.

Several Descriptions in Homer referred to.

(7) Nullam artium celerius consummatam cum Iliacis temporibus non fuisse eam apparet. *Plin.* 35.

(8) *Strabo* in the first Book of his Geography, near the beginning, has these Words, δὲ (Ὁμηροῦ) ἡ μὲν οὖν τῇ κατὰ τὴν αἰώνου ἀρετῇ. κ. τ. λ.) Qui non solum universos priores ac posteriores virtute poetica superavit ; sed etiam ipsa ferme rerum civilium, quæ ad vitam spectant, experientia. And in the same Book, afterwards, he adds, τὴν γὰρ ἐξ ἑαυτοῦ πάλαι φιλοσοφία πάλαι νομῶν κ. τ. λ.) Illius enim poësin sapientiæ studium esse, ac Philosophiam universi æstimaunt, non ut inquit *Erato*sthenes, qui, ad intelligentiam & mentem poemata judicari non debere, jubet, nec ullam ex Poëtis Historiam esse petendam.

So *Pausanias* in several places.

(9) *Strabo*, lib. 8. Ἀπομιμνήσκοντες δὲ τὸ οὐδὲν κ. τ. λ.) Unum de Phidia memorie proditum est, ab eo Pandæno responsum, qui cum Phidiam interrogaret, quodnam ad exemplar Jovis statuum facturus esset, ad *Homeri* respondit Imaginem, quam hinc verbis explicavit :

ἦ, καὶ ἔμπειρόν ἐστι δόρυ τοῦτο Κρονίου.
Ἀυχέμεται δ' ἐξ ἡλίου ἐπιφθόρον δ' αὐκτος.
Κεῖται δ' αὖ ἀδ' αὐτοῦ ἰόνας δ' ἰδὲ λῆζον ὀλίμων.

(10) *Quintilian*, lib. 12. Nam *Zeuxis* plus membris corporis dedit, id amplius atque augustius ratus, atque, ut existimant, *Homerum* secutus, cui validissima quæque forma etiam in feminis placet. Ille vero ita circumscriptis omnia, ut eum *Legumlatorem* vocent, quia deorum atque heroum effigies, quales ab eo sunt traditæ, ceteri tanquam ita necesse sit, sequuntur.

(11) *Strabo* ut supra. Vide *Junius de Pictura veterum*. Phidias *Homeri* verbis egregio dicto aluluit, (inquit *Val. Maximus* lib. 3. cap. 7. exemplo ext. 4.) simulacro enim Jovis Olympii perfecto, quo nullum præstantius aut admirabilius humanæ fabricæ manus fecit ; interrogatus ab amico, quoniam mentem suam dirigens, vultum Jovis, propemodum ex ipso cælo pettum, eboris Lineamenti esset amplexus : illis se verbis, quasi magistris, usum respondit : so *Macrobius*. *Saturnal.* l. 5. c. 14.

(12) *Cicero* de *Clar. Orat.* cap. 10. Neque enim jam Troicis temporibus tantum laudis in dicendo *Ulyssis* tribuisset *Homerus*, & *Nestor*, nisi jam tum esset honos Eloquentiæ, &c. ibid. cap. 18. At in *Ætione*, *Nicomacho*, *Protogene*, *Apelle*, jam perfecta sunt omnia, & nescio an reliquis in rebus omnibus idem eveniat. Nihil est enim simul & inventum & perfectum.

(13) The beaming *Cuirass* next adorn'd his Breast,
The same which once King *Cinyras* possess'd :
Three glittering Dragons to the Gorgel rise,
Whose imitated Scales against the Shies
Reflected various Light, and arching bow'd,
Like colour'd Rainbows, o'er a show'ry Cloud.
(Jove's) wondrous Beu, of three celestial eyes,
Plac'd as a sign to Man amid the Shies. *Iliad* B.ii. l. 25.

His Buckler's mighty Orb was next display'd,
That round the Warrior cast a dreadful shade ;
Tremendous Gorgon frown'd upon its Field,
And circling Terrors fill'd it's expressive Shield :

Wubia

AN ESSAY on the Rise, Progress,

the most perfect Design, and doubt of *Homer's* having been the Performer of that kind, that had helped to raise his Imagination to such noble Conceptions, or what the nine *Muses* in their highest Perfection can produce? But if all this could be attributed to the unassisted Strength of an extraordinary Genius; yet scarce any one can read these Descriptions without feeling the charming Power of the ingenious Art; without falling in love with them, and expatiating most agreeably in his own Fancy upon the manifold wonders they are capable of performing.

THE Passages of *Homer* that are referred to by the Abbé *Fraguier*, are inserted in the Notes.

INDEED Mr. *Pope* seems to have put this quite out of dispute in his Observations on the Shield of *Achilles*. Monsieur *Boivin* (14) had entirely removed the main Objection made by some Criticks against this Buckler, that it is crowded with such a multiplicity of Figures, as could not possibly be represented in the compass of it. But Mr. *Pope* has considered it as a piece of Painting, which was never done before by any modern Critick; and by so doing has fully proved *Homer's* perfect Knowledge of Painting, and set the Art itself in the finest light. As it would be vain to attempt any thing after him; so it would be an unpardonable Injury to the Art, in such a Collection as I have proposed, of the best Observations on its Antiquity and Usefulness, not to give that excellent Discourse at its full length.

Mr. Pope hath considered the Shield as a piece of Painting, which was never done before by any modern Critick: And therefore his Observations are inserted here.

"THERE is reason to believe that *Homer* did in this, as he has done in other Arts, (even in Mechanics) that is, comprehend whatever was known of it in his time; if not (as is highly probable) from thence extend his Ideas yet farther, and give a more enlarged notion of it. Accordingly, it is very observable, that there is scarce a Species or Branch of this Art which is not here to be found; whether History, Battle-Painting, Landscips, Architecture, Fruits, Flowers, Animals, &c.

"I think it possible that Painting was arrived to a greater degree of Perfection, even at that early Period, than is generally supposed by those who have written upon it. *Pliny* expressly says, that it was not known in the time of the *Trojan War*. The same Author, and others, represent it in a very imperfect State in *Greece*, in or near the Days of *Homer*. They tell us of one Painter, that he was the first who begun to shadow; and of another, that he fill'd his Out-lines only with a single Colour, and that laid on every where alike: But we may have a higher notion of the Art, from those Descriptions of Statues, Carvings, Tapestries, Sculptures upon Armour, and Ornaments of all kinds, which every where occur in our Author; as well as from what he says of their Beauty, the Relievo, and their Emulation of Life itself. If we consider how much it is his constant practice to confine himself to the Custom of the Times whereof he writ, it will be hard to doubt but that Painting and Sculpture must have been then in great practice and repute.

"THE Shield is not only described as a piece of Sculpture, but of Painting: the Out-lines may be supposed engraved, and the rest enamel'd, or inlaid with various-colour'd Metals.

Within its Concave hung a silver Thong,
On which a mimic Serpent creeps along,
His azure Length in easy Waves extends,
Till in three Heads th' embroider'd Monster ends. Ib. l. 43, &c.

See also his Description of *Paris's* Armour, II. iii. l. 140.

O'er her broad Shoulders hangs his horrid Shield,
Dire, black, tremendous! round the Margin roll'd,
A Fringe of Serpents hissing guards the Gold:
Here all the Terrors of grim War appear,
Here rage, Force, here tremble Flight and Fear,
Here storm'd Contention, and here Fury frown'd,
And the dire Orb portentous Gorgon crown'd. II. v. l. 911.

See next of *Atreus's* Dress, on either hand,
In silver'd Gold and labour'd Silver stand.
Twice Vulcan form'd with Art divine, to wait
homerset Guardians at Alcinoüs' Gate;
Awe each animated Frame appears,
And still to live beyond the pow'r of Years. Od. B. vii. l. 118, &c.

At once, to beautiful Helen, from the Skies
The rainbow'd Glebe of the Rainbow flies:
In the Palace, at her Loom she found;
In the Weaver her own self'd Story crown'd;
In the Trojan Wars she crown'd herself the Prize)
And the dire Triumphs of her fatal Eyes. Iliad B. iii. l. 169.

Around her next a heavenly Mantle flow'd,
That rich with Pallas' labour'd Colours glow'd;
Large Clasp of Gold the Foldings gather'd round,
A golden Zone her swelling Bosom bound,
Four waving Pendants tremble in her Ear,
Each Gem illumin'd with a triple Star.
Then d'er her Head she cast a Veil more white
Than new-fall'n Snow, and dazzling as the Light.
Lest her fair Feet celestial Sandals grace. II. B. xiv. l. 207.

While she with Work and Song the time divides,
And thro' the Loom the golden Shuttle glides. Odyf. C. v. l. 78.

With earnest gait
Seek thou the Queen along the Rooms of State;
Her royal Hand a sword-run Work designs;
Around, a Circle of bright Damfels shines,
Part twist the Threads, and part the Wool dissolve,
While with the purple Orb the Spindle glows. Odyf. B. vi. l. 365.

(14) This Author supposes the Buckler to have been perfectly round: He divides the convex Surface into four concentrick Circles. The Circle next the Center contains the Globe of the Earth and the Sea in miniature: he gives this Circle the Dimension of three Inches. The second Circle is allotted for the Heavens and the Stars: he allows the Space of ten Inches between this and the former Circle. The third shall be eight Inches distant from the second. The Space between these two Circles shall be divided into twelve Compartments, each of which makes a Picture of ten or eleven Inches deep. The fourth Circle makes the Margin of the Buckler: and the Interval between this and the former, being of three Inches, is sufficient to represent the Waves and Currents of the Ocean. All these together make but four Foot in the whole in diameter. The Poet annex'd to it will serve to prove, that the Figures will neither be crowded nor confus'd, if disposed in the proper Place and Order. See Mr. *Pope's* Observations on the Shield.

The Argument for the Antiquity of Painting from *Homer's* Description of this Shield, is thus stated by *Builegerius*, lib. 1. cap. 3. de *Pictura*, &c.

Nulla ars celerius consummata est, cum Iliac temporibus non fuisse appareat, inquit *Plinius*. Imò Iliac temporibus fuisse appareat, ex clypeo *Achillis* apud *Homerum*. Excipies *Homerum* æqualem non fuisse *Iliac* excidio

"Metals. The variety of Colours is plainly distinguish'd by *Homer*, where he speaks of the Blackness of the new-open'd Earth, of the several Colours of the Grapes and Vines; and in other places. The different Metals that *Vulcan* is feign'd to cast into the Furnace, were sufficient to afford all the necessary Colours: But if to those which are natural to the Metals, we add also those which they are capable of receiving from the Operation of Fire, we shall find that *Vulcan* had as great a variety of Colours to make use of as any modern Painter. That enamelling or fixing Colours by fire, was practis'd very anciently, may be conjectur'd from what *Diodorus* reports of one of the Walls of *Babylon*, built by *Semiramis*, that the Bricks of it were painted before they were burn'd, so as to represent all sorts of Animals, lib. 2. chap. 4. Now it is but natural to infer, that Men had made use of ordinary Colours for the Representation of Objects, before they learnt to represent them by such as are given by the Operation of Fire; one being much more easy and obvious than the other, and that sort of Painting by means of fire being but an Imitation of the Painting with a Pencil and Colours. The same Inference will be farther enforc'd from the Works of Tapestry, which the Women of those times interwaved with many Colours; as appears from the Description of that Veil which *Hecuba* offers to *Minerva* in the sixth Iliad, and from a Passage in the twenty-second, where *Andromache* is represented working Flowers in a Piece of this kind. They must certainly have known the use of Colours themselves for Painting, before they could think of dying Threads with those Colours, and weaving those Threads close to one another, in order only to a more laborious Imitation of a thing so much more easily performed by a Pencil. This Observation I owe to the Abbé *Fraguier*.

"IT may indeed be thought, that a Genius so vast and comprehensive as that of *Homer*, might carry his Views beyond the rest of Mankind; and that in this Buckler of *Achilles* he rather design'd to give a Scheme of what might be performed, than a Description of what really was so: And since he made a God the Artist, he might excuse himself from a strict Confinement to what was known and practis'd in the time of the *Trojan War*. Let this be as it will, it is certain that he had, whether by Learning, or by Strength of Genius, (though the latter be more glorious for *Homer*) a full and exact Idea of Painting in all its parts; that is to say, in the Invention, the Composition, the Expression, &c.

"THE Invention is shewn in finding and introducing in every Subject, the greatest, the most significant, and most suitable Objects. Accordingly in every single Picture of the Shield, *Homer* constantly finds out either those Objects which are naturally the principal, those which most conduce to shew the Object, or those which set it in the liveliest and most agreeable Light: These he never fails to dispose in the most advantageous Manners, Situations, and Oppositions.

"NEXT, we find all his Figures differently characterized, in their Expressions and Attitudes, according to their several Natures: The Gods (for instance) are distinguish'd in Air, Habit and Proportion, from Men, in the fourth Picture; Masters from Servants, in the eighth; and so of the rest.

"NOTHING is more wonderful than his exact Observation of the Contrast, not only between Figure and Figure, but between Subject and Subject. The City in peace is a Contrast to the City in war: Between the Siege in the fourth Picture, and the Battle in the sixth, a piece of Passage is introduced, and rural Scenes follow after. The Country too is represented in war in the fifth, as well as in peace in the seventh, eighth, and ninth. The very Animals are shewn in these two different States, in the tenth and the eleventh. Where the Subjects appear the same, he contrasts them some other way: Thus the first Picture of the Town in peace having a predominant Air of Gaiety, in the Dances and Poms of the Marriage; the second has a Character of Earnestness and Sollicitude, in the Dispute and Pleadings. In the Pieces of rural Life, that of the Plowing is of a different Character from the Harvest, and that of the Harvest from the Vintage. In each of these there is a Contrast of the Labour and Mirth of the Country People: In the first, some are Plowing, others taking a Cup of good Liquor; in the next, we see the Reapers working in one part, and the Banquet prepar'd in another; in the last, the Labour of the Vineyard is reliev'd with Musick and a Dance. The Persons are no less varied, old and young, Men and Women: There being Women in two Pictures together, namely the eighth and ninth, it is remarkable that those in the latter are of a different Character from the former; they who dress the Supper being ordinary Women, the others who carry Baskets in the Vineyard, young and beautiful Virgins: And these again are of an inferior Character to those in the twelfth Piece, who are distinguish'd as People of Condition by a more elegant Dress. There are three Dances in the Buckler; and these too are varied: that at the Wedding is in a circular Figure, that of the Vineyard in a row, that

excidio. In ipso clypeo Vulcanus fecit scienter artificiosa multa, Terram, Cælum, Mare, Solem indefessum, Lunam orbiculatam. Idem apud Hesiodum ex clypeo Herculis apparet, si enim erat Cælutura, erat & Pictura,

quæ utraque pedetentim, & per gradus, non uno tempore abolitionem consecutæ sunt. Excipies Picturam fuisse ætate Hesiodi non Herculis. Sed ante Herculeum pictura fuit sub Mose, & ante Mosum sub Abrahamo;

" in the last Picture, a mingled one. Lastly, there is a manifest Contrast in the Colours; nay, even in the Back grounds of the several Pieces: For example, that of the Plowing is of a dark tint, that of the Harvest yellow, that of the Pasture green, and the rest in like manner.

" THAT he was not a Stranger to aerial Perspective, appears in his expressly marking the distance of Object from Object: He tells us, for instance, that the two Spies lay a little remote from the other Figures; and that the Oak under which was spread the Banquet of the Reapers, stood apart. What he says of the Valley sprinkled all over with Cottages and Flocks, appears to be a Description of a large Country in perspective. And indeed a general Argument for this may be drawn from the number of Figures in the Shield; which could not be all express'd in their full Magnitude: And this is therefore a sort of proof that the Art of lessening them according to Perspective was known at that time.

" WHAT the Criticks call the *Three Unities*, ought in reason as much to be observed in a Picture as in a Play; each should have only one principal Action, one Instant of Time, and one Point of View. In this Method of Examination also the Shield of *Homer* will bear the test: He has been more exact than the greatest Painters, who have often deviated from one or other of these Rules; whereas (when we examine the Detail of each Compartment) it will appear,

" FIRST, that there is but one principal Action in each Picture, and that no supernumerary Figures or Actions are introduced. This will answer all that has been said of the Confusion and Crowd of Figures on the Shield, by those who never comprehended the Plan of it.

" SECONDLY, that no Action is represented in one Piece, which could not happen in the same instant of time. This will overthrow the Objection against so many different Actions appearing in one Shield; which, in this case, is much as absurd as to object against so many of *Raphael's* Cartons appearing in one Gallery.

" THIRDLY, it will be manifest that there are no Objects in any one Picture, which could not be seen in one point of View. Hereby the Abbé *Terrasson's* whole Criticism will fall to the ground, which amounts but to this, that the general Objects of the Heavens, Stars and Sea, with the particular Prospects of Towns, Fields, &c. could never be seen all at once. *Homer* was incapable of so absurd a Thought, nor could these heavenly Bodies (had he intended them for a Picture) have ever been seen together from one Point; for the Constellations and the Full Moon, for example, could never be seen at once with the Sun. But the celestial Bodies were placed on the Bos, as the Ocean at the Margin of the Shield: These were no parts of the Painting, but the former was only an Ornament to the Projection in the middle, and the latter a Frame round about it: In the same manner as the Divisions, Projections or Angles of a Roof are left to be ornamented at the Discretion of the Painter, with Foliage, Architecture, Grottesque, or what he pleases: However his Judgment will be still more commendable, if he contrives to make even these extrinsecal Parts, to bear some allusion to the main Design. It is this which *Homer* has done, in placing a sort of Sphere in the middle, and the Ocean at the border, of a Work, which was expressly intended to represent the Universe.

These Pictures on the Shield are the most ancient Pieces of Painting.

And therefore inserted here.

" I proceed now to the Detail of the Shield; in which the Words of *Homer* being first translated, an attempt will be made to shew with what exact Order all that he describes may enter into the Composition, according to the Rules of Painting."

THE SHIELD OF ACHILLES DIVIDED INTO ITS SEVERAL PARTS.

The Bos of the Shield. 1.

Verse 483. "Εν μὲν γὰρ, &c.] " HERE *Vulcan* represented the Earth, the Heaven, the Sea, the indefatigable Course of the Sun, the Moon in her full, all the celestial Signs that crown *Olympus*, the *Pleiades*, the *Hyades*, the great *Orion*, and the *Bear*, commonly called the *Wain*; the only Constellation, which, never bathing itself in the Ocean, turns about the Pole, and observes the Course of *Orion*."

THE

1. Then first he form'd th'immenſe and ſolid Shield;
Rich, various Artifice embellish'd the Field;
Its utmost Verge a threefold Circle bound;
A ſilver Chain ſuſpends the maſſy round;
Five ample Plates the broad Expanſe compoſe,
And gaudie Labours on the Surface roſe.
There ſhone the Image of the Maſter Mind:
There Earth, there Heav'n, there Ocean he deſign'd;

Th' unweary'd Sun, the Moon compleatly round;
The ſtarry Lights that Heav'n's high Convex crown'd;
The Pleiads, Hyads, with the northern Team;
And great Orion's more reſplendent Beam;
To which around the Axis of the Sky,
The Bear revolving, points his golden Eye,
Still ſhines exalted on th'etherial Plain,
Nor bathes his blazing Forehead in the Main.

Chap. 1. *and Decline of PAINTING.*

7

THE Sculpture of these resembled somewhat of our terrestrial and celestial Globes, and took up the Center of the Shield : 'Tis plain by the huddle in which *Homer* expresses this, that he did not describe it as a Picture for a point of Sight.

THE Circumference is divided into twelve Compartments, each being a separate Picture ; as follow :

FIRST COMPARTIMENT. *A Town in Peace.* 1.

"Εν δὲ δύο πόλινσι πόλιν, &c.] " HE engraved two Cities ; in one of them were represented Nuptials and Festivals. The Spouses from their Bridal-chambers, were conducted thro' the Town by the light of Torches. Every Mouth sung the hymeneal Song : The Youth turn'd rapidly in a circular Dance : The Flute and the Lyre resounded : The Women, every one in the Street, standing in the Porches, beheld and admired."

IN this Picture, the Brides preceded by Torch-bearers are on the Fore-ground : The Dance in circles, and Musicians behind them : The Street in perspective on either side, the Women and Spectators in the Porches, &c. dispers'd thro' all the Architecture.

SECOND COMPARTIMENT. *An Assembly of the People.* 2.

Ἀπὸ δ' ἐν ἀγορῇ, &c.] " THERE was seen a number of People in the Market-place, and two Men disputing warmly : The occasion was the payment of a Fine for a Murder, which one affirm'd before the People he had paid, the other deny'd to have receiv'd ; both demanded, that the Affair should be determin'd by the Judgment of an Arbitrer : The Acclamations of the Multitude favour'd sometimes the one Party, sometimes the other."

HERE is a fine Plan for a Master-piece of Expression ; any Judge of Painting will see our Author has chosen that Cause, which, of all others, would give occasion to the greatest variety of Expression : The Father, the Murderer, the Witnesses, and the different Passions of the Assembly, would afford an ample Field for this Talent even to *Raphael* himself.

THIRD COMPARTIMENT. *The Senate.* 3.

Κίρουν δ' ἄρα λαὸν ἱρόπων, &c.] " THE Heralds rang'd the People in order : The reverend Elders were seated on Seats of polish'd Stone, in the sacred Circle ; they rose up and declared their Judgment, each in his turn, with the Sceptre in his hand : Two Talents of Gold were laid in the middle of the Circle, to be given to him who should pronounce the most equitable Judgment."

THE Judges are seated in the Center of the Picture ; one (who is the principal Figure) standing up as speaking, another in an Action of rising, as in order to speak : The Ground about them a Prospect of the Forum, fill'd with Auditors and Spectators.

FOURTH COMPARTIMENT. *A Town in War.* 4.

Τῶν δ' ἐρείθη πόλιν, &c.] " THE other City was besieged by two glittering Armies : They were not agreed, whether to sack the Town, or divide all the Booty of it into two equal parts, to be shared between them : Mean time the Besieged secretly arm'd themselves for an Ambuscade. Their Wives, Children, and old Men were posted to defend their Walls : The Warriors march'd from the Town with *Pallas* and *Mars* at their head : The Deities were of Gold, and had golden Armours, by the Glory of which they were distinguish'd above the Men, as well as by their superiour Stature, and more elegant Proportions."

THIS Subject may be thus disposed : The Town pretty near the Eye, a-crofs the whole Picture, with the old Men on the Walls : The Chiefs of each Army on the Fore-ground : Their

1. Two Cities radiant on the Shield appear,
The Image one of Peace and one of War,
Here sacred Pomp and genial Feast delight,
And solemn Dance, and hymeneal Rite ;
Along the Street the new-made Brides are led,
With Torches flaming, to the nuptial Bed :
The youthful Dancers in a Circle bound
To the soft Flute, and Cittern's silver Sound :
Thro' the fair Streets, the Matrons in a row,
Stand in their Portions, and enjoy the show.

2. There, in the Forum swarm a num'rous Train :
The Subject of Debate, a Townsman slain :
One pleads the Fine discharg'd, which one deny'd,
And bade the Publick and the Laws decide :
The Witness is produc'd on either hand ;
For this, or that, the partial People stand.

3. Th' appointed Heralds still the noisy Bands,
And form a Ring with Scepters in their hands ;

On Seats of Stone, within the sacred place,
The rev'rend Elders nod'd o'er the case ;
Alternate, each th' attesting Scepter took,
And rising solemn, each his Sentence spoke.
Two golden Talents lay amidst, in sight,
The Prize of him who best adjudg'd the right.

4. Another part (a Prospect differing far)
Glow'd with refulgent Arms, and horrid War.
Two mighty Hosts a leagu'd Town embrace,
And one would pillage, one wou'd burn the place.
Meantime the Townsmen, arm'd with silent care,
A secret Ambush on the Foe prepare :
Their Wives, their Children, and the watchful Band
Of trembling Parents on the Turrets stand.
They march ; by *Pallas* and by *Mars* made bold ;
Gold were the Gods, their radiant Garments Gold,
And Gold their Armour : Thro' the Squadron led,
August, divine, superiour by the head.

Their different Opinions for putting the Town to the Sword, or sparing it on account of the Booty, may be express'd by some having their Hands on their Swords, and looking up to the City, others stopping them, or in an action of persuading against it. Behind, in prospect, the Townsmen may be seen going out from the Back-gates, with the two Deities at their head.

HOMER here gives a clear instance of what the Ancients always practis'd; the distinguishing the Gods and Goddesses by Characters of Majesty and Beauty somewhat superiour to Nature; we constantly find this in their Statues, and to this the modern Masters owe their grand Taste in the Perfection of their Figures.

FIFTH COMPARTMENT. *An Ambuscade.* 5.

Οἱ δ' ὅτε δὴ ῥ' ἴκανον, &c.] "BEING arrived at the River where they designed their Ambush (the place where the Cattle were water'd) they dispos'd themselves along the Bank, cover'd with their Arms: Two Spies lay at a distance from them, observing when the Oxen and Sheep should come to drink. They came immediately, followed by two Shepherds, who were playing on their Pipes, without any apprehension of their danger."

THIS quiet Picture is a kind of Repose between the last, and the following active Pieces. Here is a Scene of a River and Trees, under which lie the Soldiers, next the Eye of the Spectator; on the farther Bank are placed the two Spies on one hand, and the Flocks and Shepherds appear coming at a greater distance on the other.

SIXTH COMPARTMENT. *The Battle.* 6.

Οἱ μὲν τὰ περιθόντες, &c.] "THE People of the Town rush'd upon them, carried off the Oxen and Sheep, and kill'd the Shepherds. The Besiegers sitting before the Town, heard the Outcry, and mounting their Horses, arrived at the Bank of the River; where they stopp'd and encounter'd each other with their Spears. Discord, Tumult, and Fate rag'd in the midst of them. There might you see cruel Destiny dragging a dead Soldier thro' the Battle; two others she seiz'd alive; one of which was mortally wounded; the other not yet hurt: The Garment on her Shoulders was stain'd with human Blood: The Figures appear'd as if they liv'd, mov'd, and fought, you would think they really dragg'd off their dead."

THE Sheep and two Shepherds lying dead upon the Fore-ground. A Battle-piece fills the Picture. The allegorical Figure of the *Parca* or Destiny is the principal. This had been a noble Occasion for such a Painter as *Rubens*, who has, with most Happiness and Learning, imitated the Ancients in these fictitious and symbolical Persons.

SEVENTH COMPARTMENT. *Tillage.* 7.

*Εν δ' ἰστῖσι γυῖν μαλακῇ, &c.] "THE next Piece represented a large Field, a deep and fruitful Soil, which seem'd to have been three times plow'd; the Labourers appear'd turning their Plows on every side. As soon as they came to a Land's end, a Man presented them a Bowl of Wine; cheared with this, they turn'd, and worked down a new Furrow, desirous to hasten to the next Land's end. The Field was of Gold, but look'd black behind the Plows, as if it had really been turn'd up; the surprizing effect of the Art of *Vulcan*."

THE Plowmen must be represented on the Fore-ground, in the action of turning at the end of the Furrow. The Invention of *Homer* is not content with barely putting down the Figures, but enlivens them prodigiously with some remarkable Circumstance: The giving a Cup of Wine to the Plowmen must occasion a fine Expression in the Faces.

EIGHTH

5. A place for Ambush fit, they found, and flood
Cover'd with Shields, beside a silver Flood.
Two Spies at distance lurk, and watchful seem
If Sheep or Oxen seek the winding Stream.
Soon the white Flocks preceded & the Plains,
And Steers slow-moving, and two Shepherd-Swains;
Behind them, piping on their Reeds, they go,
Nor fear an Ambush, nor suspect a Fox.

6. In Arms the glittering Squadron rising round,
Rush sudden; Hills of slaughter heap the Ground,
Whole Flocks and Herds lie bleeding, on the Plains,
And, all amidst them, dead, the Shepherd-Swains.
The bellowing Oxen the Besiegers hear;
They rise, take horse, approach, and meet the War;
They fight, they fall, beside the silver Flood;
The waving Silver seem'd to blasp with Blood.
There Tumult, there Contention, flood pass'd;
One rear'd a Dagger at a Captive's Breast;

One held a living Fox, that freshly bled
With new-made Wounds; another dragg'd a dead;
Now here, now there, the Carcasses they tore:
Fast stalk'd amidst them, grim with human Gore,
And the whole War came out, and met the Eye;
And each bold Figure seem'd to live, or die.

7. A Field deep furrow'd, next the God design'd,
The third time labour'd by the sweating Hind;
The shining Shares full many Plowmen guide,
And turn their crooked Yokes on ev'ry side.
Still as at either end they wheel around,
The Master meets 'em with his Goblet crown'd;
The hearty Draught rewards, renews their Thill;
Then back the turning Plow-shares cleave the Soil:
Behind, the rising Earth in ridges roll'd,
And sable look'd, tho' form'd of molten Gold.

8. Another

EIGHTH COMPARTIMENT. *The Harvest.* 8.

"Εν δ' ἐπιδεί τήνυσθ, &c.] "NEXT he represented a Field of Corn, in which the Reapers work'd with sharp Sickles in their Hands; the Corn fell thick along the Furrows in equal rows: Three Binders were employed in making up the Sheaves: The Boys attending them, gather'd up the loose Swarths, and carried them in their Arms to be bound: The Lord of the Field standing in the midst of the Heaps, with a Scepter in his Hand, rejoices in silence: His Officers, at a distance, prepare a Feast under the Shade of an Oak, and hold an Ox ready to be sacrificed; while the Women mix the Flower of Wheat for the Reapers Supper."

THE Reapers on the Fore-ground, with their Faces towards the Spectators; the Gatherers behind, and the Children on the farther Ground. The Master of the Field, who is the chief Figure, may be set in the middle of the Picture with a strong light about him, in the Action of directing and pointing with his Scepter: The Oak, with the Servants under it, the Sacrifice, &c. on a distant Ground, would all together make a beautiful Groupe of great variety.

NINTH COMPARTIMENT. *The Vintage.* 9.

"Εν δ' ἐπιδεί τραπεζῶν, &c.] "HE then engraved a Vineyard loaden with its Grapes: The Vineyard was Gold, but the Grapes black, and the Props of them Silver. A Trench of a dark Metal, and a Palisade of Tin encompass'd the whole Vineyard. There was one Path in it, by which the Labourers in the Vineyard pass'd: Young Men and Maids carried the Fruit in woven Baskets: In the middle of them a Youth play'd on the Lyre, and charmed them with his tender Voice, as he sung to the Strings (or as he sung the Song of *Linus*): The rest striking the Ground with their Feet in exact time, follow'd him in a Dance, and accompanied his Voice with their own."

THE Vintage scarcely needs to be painted in any Colours but *Homer's*. The Youths and Maids toward the Eye, as coming out of the Vineyard: The Enclosure, Pails, Gates, &c. on the Fore-ground. There is something inexpressibly riant in this Piece, above all the rest.

TENTH COMPARTIMENT. *Animals.* 10.

"Εν δ' ἀγέλαν ποίνεσ βοῶν, &c.] "HE graved a Herd of Oxen, marching with their Heads erect; these Oxen (inlaid with Gold and Tin) seem'd to bellow as they quitted their Stall, and run in haste to the Meadows, thro' which a rapid River roll'd with rebounding Streams amongst the Rushes: Four Herdsmen of Gold attended them, follow'd by nine large Dogs. Two terrible Lions seized a Bull by the Throat, who roar'd as they drag'd him along; the Dogs and the Herdsmen ran to his rescue, but the Lions having torn the Bull, devour'd his Entrails, and drank his Blood. The Herdsmen came up with their Dogs, and hearten'd them in vain; they durst not attack the Lions, but standing at some distance, bark'd at them, and shun'd them."

WE have next a fine Piece of Animals, tame and savage: But what is remarkable, is, that these Animals are not coldly brought in to be gazed upon: The Herds, Dogs, and Lions are put into action, enough to exercise the Warmth and Spirit of *Rubens*, or the great Taste of *Julio Romano*.

THE Lions may be next the Eye, one holding the Bull by the Throat, the other tearing out his Entrails: A Herdsman or two heartening the Dogs: All these on the Fore-ground. On the second Ground another Groupe of Oxen, that seem to have been gone before, tossing their Heads and running; other Herdsmen and Dogs after them: And beyond them, a Prospect of the River.

ELEVENTH

8. Another Field rise high with waving Grain;
With bended Sickles stand the Reaper-train:
Here bratch'd in Ranks the level'd Swarths are found,
Short as heap'd on Sheaves, here thicken up the Ground.
With sweeping Stroke the Mowers mow the Lands;
The Gath'ners follow and collect in Bands;
And lost the Children, in whose Arms are born
(Too soon to gripe them) the brown Sheaves of Corn,
The rustick Monarch of the Field desires
With silent Glee, the Heaps around him rises.
A ready Banquet on the Turf is laid,
Beneath an ample Oak's expanded Shade.
The Victim-Ox the sturdy Youth prepares;
The Reapers due Repast, the Women's Care.

9. Next, ripe in yellow Gold, a Vineyard shines,
Bent with the pond'rous Harrow of its Vines;
A deeper eye the dangling Clusters show,
And curl'd on silver Props, in order glow:
A darker Metal mix'd, intrench'd the place;
And Pails of glittering Tin the Enclosure grace.

To this, one Path-way gently winding leads,
Where march a Train with Baskets on their Heads,
(Fair Maids, and blooming Youths) that smiling bear
The purple Product of th' autumnal Year.
To these a Youth awakes the warbling Strings,
Whose tender Lay the Fate of *Linus* sings;
In measur'd Dance behind him move the Train,
Tune soft the Voice, and answer to the Strain.

10. Here Herds of Oxen march, erect and bold,
Rear high their Horns, and seem to loose in Gold,
And speed to Meadows on whose sounding Shores
A rapid Torrent thro' the Rushes roars:
Four golden Herdsmen as their Guardians stand,
And nine four Dogs compass the rustick Band.
Two Lions rushing from the Wood appear'd,
And seiz'd a Bull the Master of the Herd:
He roar'd, in vain the Dogs, the Men withstood,
They tore his Fleish, and drank the fable Blood.
The Dogs (off' cheer'd in vain) desert the Prey,
Dread the grim Terror, and at distance bay.

TWELFTH COMPARTIMENT. *The Dance.* 12.

THIS Picture includes the greatest number of Persons: *Homer* himself has group'd them, and mark'd the manner of the Composition. This Piece would excel in the different Airs of Beauty which might be given to the young Men and Wonten, and the graceful Attitudes in the various manners of dancing: On which account the Subject might be fit for *Guido*, or perhaps could be no where better executed than in our own Country.

“Εν δ' ἑπ' αὖτις ποταμοῖς, &c.] “ THEN lastly, he represented the rapid Course of the
“ great Ocean, which he made to roll its Waves round the Extremity of the whole Cir-
“ cumference.”

This Shield was considered in the same View by the Ancients: And this kind of Sculpture was very ancient.

— *Clypeus vasto cælatus imagine mundi.* Met. l. 13.

11 Next this, the *Fire*, the *Art of Vulcan* leads
Deep thro' fair *Forests*, and a *Length of Meads*;
And *Stalls*, and *Folds*, and scatter'd *Cots* between;
And *fleecy Flocks* that whiten all the *Scene*.

*In living Silver seem'd the Waves to roll,
And beat the Buckler's Verge, and bound the whole.*

(14) *Lih 2^a cap. 22. Tavit 3^a 8^a 9^a 10^a 11^a 12^a 13^a 14^a 15^a 16^a 17^a 18^a 19^a 20^a 21^a 22^a 23^a 24^a 25^a 26^a 27^a 28^a 29^a 30^a 31^a 32^a 33^a 34^a 35^a 36^a 37^a 38^a 39^a 40^a 41^a 42^a 43^a 44^a 45^a 46^a 47^a 48^a 49^a 50^a 51^a 52^a 53^a 54^a 55^a 56^a 57^a 58^a 59^a 60^a 61^a 62^a 63^a 64^a 65^a 66^a 67^a 68^a 69^a 70^a 71^a 72^a 73^a 74^a 75^a 76^a 77^a 78^a 79^a 80^a 81^a 82^a 83^a 84^a 85^a 86^a 87^a 88^a 89^a 90^a 91^a 92^a 93^a 94^a 95^a 96^a 97^a 98^a 99^a 100^a 101^a 102^a 103^a 104^a 105^a 106^a 107^a 108^a 109^a 110^a 111^a 112^a 113^a 114^a 115^a 116^a 117^a 118^a 119^a 120^a 121^a 122^a 123^a 124^a 125^a 126^a 127^a 128^a 129^a 130^a 131^a 132^a 133^a 134^a 135^a 136^a 137^a 138^a 139^a 140^a 141^a 142^a 143^a 144^a 145^a 146^a 147^a 148^a 149^a 150^a 151^a 152^a 153^a 154^a 155^a 156^a 157^a 158^a 159^a 160^a 161^a 162^a 163^a 164^a 165^a 166^a 167^a 168^a 169^a 170^a 171^a 172^a 173^a 174^a 175^a 176^a 177^a 178^a 179^a 180^a 181^a 182^a 183^a 184^a 185^a 186^a 187^a 188^a 189^a 190^a 191^a 192^a 193^a 194^a 195^a 196^a 197^a 198^a 199^a 200^a 201^a 202^a 203^a 204^a 205^a 206^a 207^a 208^a 209^a 210^a 211^a 212^a 213^a 214^a 215^a 216^a 217^a 218^a 219^a 220^a 221^a 222^a 223^a 224^a 225^a 226^a 227^a 228^a 229^a 230^a 231^a 232^a 233^a 234^a 235^a 236^a 237^a 238^a 239^a 240^a 241^a 242^a 243^a 244^a 245^a 246^a 247^a 248^a 249^a 250^a 251^a 252^a 253^a 254^a 255^a 256^a 257^a 258^a 259^a 260^a 261^a 262^a 263^a 264^a 265^a 266^a 267^a 268^a 269^a 270^a 271^a 272^a 273^a 274^a 275^a 276^a 277^a 278^a 279^a 280^a 281^a 282^a 283^a 284^a 285^a 286^a 287^a 288^a 289^a 290^a 291^a 292^a 293^a 294^a 295^a 296^a 297^a 298^a 299^a 300^a 301^a 302^a 303^a 304^a 305^a 306^a 307^a 308^a 309^a 310^a 311^a 312^a 313^a 314^a 315^a 316^a 317^a 318^a 319^a 320^a 321^a 322^a 323^a 324^a 325^a 326^a 327^a 328^a 329^a 330^a 331^a 332^a 333^a 334^a 335^a 336^a 337^a 338^a 339^a 340^a 341^a 342^a 343^a 344^a 345^a 346^a 347^a 348^a 349^a 350^a 351^a 352^a 353^a 354^a 355^a 356^a 357^a 358^a 359^a 360^a 361^a 362^a 363^a 364^a 365^a 366^a 367^a 368^a 369^a 370^a 371^a 372^a 373^a 374^a 375^a 376^a 377^a 378^a 379^a 380^a 381^a 382^a 383^a 384^a 385^a 386^a 387^a 388^a 389^a 390^a 391^a 392^a 393^a 394^a 395^a 396^a 397^a 398^a 399^a 400^a 401^a 402^a 403^a 404^a 405^a 406^a 407^a 408^a 409^a 410^a 411^a 412^a 413^a 414^a 415^a 416^a 417^a 418^a 419^a 420^a 421^a 422^a 423^a*

13. Thus the broad Shield complete the Artist crown'd
With his last Hand, and pour'd the Ocean round:

(15) *Philost. Icones* 10.

AND it is indeed astonishing, (saith he) how, after this, the Arrogance of some Modestis could unfortunately chuse the noblest Part of the noblest Poet for the Object of their blind Censures. Their Criticisms, whatever effect they may have on some other parts, yet when aimed against this Buckler, are quite weak and impotent.

*Postquam arma dei ad Vulcania ventum est
Mortalis mucro, glacies ceu futilis, icta
Dissiluit.*

VIRGIL has imitated *Homer* in every thing, and abounds no less in beautiful Descriptions of Statues, Sculptures, Carpets, Vestments, and other Pieces of curious Design and exquisite Workmanship (16). He was charmed with those of *Homer*, and therefore would give the same Ornaments to his Poem. And 'tis no small Confirmation of the Argument for the Antiquity of Painting taken from *Homer's* Writings, that *Virgil*, who is justly said by Critics to be the most exact and judicious of all Poets, speaking of the same Times, has not scrupled to suppose Painting as well as Sculpture to have been then at its highest Perfection.

Virgil likewise abounds in Descriptions of Sculptures and Pictures: And ascribes the same Antiquity to Painting as Homer.

THE Armour of *Aeneas*; his Shield particularly, with all its prophetick Sculptures, representing the future Annals of *Italy*, are described with the greatest Elegance; and the Description is with good reason introduced by the Hero's Admiration and Joy at the sight of them (17).

Some of Virgil's Descriptions referred to Sculptures, &c.

*Proud of the Gift, he rowl'd his greedy Sight
Around the Work, and gaz'd with vast delight,
He lifts, he turns, he poizes, and admires
The crested Helm, that vomits radiant Fires:
He shakes the pointed Spear; and longs to try
The plated Cushes, on his manly Thigh,
But most admires the Shield's mysterious Mould,
And Roman Triumphs rising on the Gold;
For those, emboss'd, the heavenly Smith had wrought
(Not in the Rolls of future Fate untaught)
The Wars in order, and the Race divine,
Of Warriors issuing from the Julian Line.* Dryden, *Æn.* 8.

" 'TIS (18) happy that *Virgil* has made a Buckler for *Aeneas* as well as *Homer* for *Achilles*. The *Latin* Poet, who imitated the *Greek* one, always took care to accommodate those things which time had chang'd, so as to render them agreeable to the Palate of his Readers; yet he hath not only charg'd his Shield with a great deal more work, since he paints all the Actions of the *Romans* from *Ascanius* to *Augustus*; but has not avoided any of those Manners of Expression which offend the Critics. We see there the Wolf of *Romulus* and *Remus*, who gives them her Dugs one after another.

*They suck'd secure, while bending back her Head,
She lick'd their tender Limbs, and form'd them as they fed.*

" The Rape of the *Sabines*, and the War which followed it: *Metius* torn by four Horses, and *Tullus* who draws his Entrails thro' the Forest: *Porfenna* commanding the *Romans* to receive *Tarquin*, and besieging *Rome*: The Geese flying to the Porches of the Capitol, and giving notice by their Cries of the Attack of the *Gauls*. We see the *Salian* Dance, and the Pains of the Dam'd; and farther off, the Place of the Blest, where *Cato* presides: We see the famous Battle of *Actium*, where we may distinguish the Captains: *Agrippa* with the Gods, and the Winds favourable; and *Anthony* leading on all the Forces of the East, *Egypt*, and the *Bactrians*. The Fight begins, the Sea is red with Blood, *Cleopatra* gives the Signal for a Retreat, and calls her Troops with a Sistrum. The Gods, or rather the Monsters of *Egypt*, fight against *Neptune*, *Venus*, *Minerva*, *Mars* and *Apollo*: We see *Anthony's* Fleet beaten, and the *Nile* sorrowfully opening " his

(16) *Arte laborat: vestes, astroque superbo:
Ingens argentum mensis; et calataque in auro
Fortia facta patrum, series longissima rerum
Per tot ducta viros antiquæ ab origine gentis,* &c. *Æn.* 1. 641.

*Villæ et chlamydem auratam, quam plurima circum
Purpure Meandros duplici Melibœa cucurrit
Intextusque pueri: et cæca regia lili,
Veleces iaculo ceræus curisque saturo.
Acer, anhelant, simili: quem præcepit ab Ida
Sibyllæm pedibus rapuit Jovis arvisque unis.
Longævi palmas nequiquam ad sidera tendunt
Custodes, Jovisque canum latratus in auris,* &c. *Æn.* 5. 250.

*Quæntiam veterum effigies ex ordine avorum
Antiqua è cædro, Italique paterque Sabinus
Virgator, curvæ servans sub imagine sacem;
Saturnusque senex, Janique bifrontis imago
Vestibus astant: alique ab origine reges,
Mæritæ qui ob patriam pugnando vulnera passi,* &c. *Æn.* 7. 177.

Vid. ibid. lib. 7. ver. 657, & 785.

(17) *Ille deæ domis et tanto letus honore,
Expleri nequit, atque oculos per singula voluit:
Miraturque, intusque manus et brachia versat
Terribilem cristis galeam flammæque vomitentem,
Fatiserumque ensē, Lorica ex ære rigentem,
Sanguineam, ingentem: qualis cum cœcula nubes
Solis inardescit radiis, longæque resurget.
Tum levis æreas electro auroque recedat,
Hæstamque et clipei non enarrabile textum.
Illic res Italas, Romanorumque triumphos,
Haud vatum ignarus venturique inscius ævi,
Fecerat ignipotens: illic genus omne futuræ
Stirpis ab Ascanio, pugnataque in ordine bella,
Fecerat, &c.* *Æn.* 8. 617.

(18) This Description of the Shield is given in Mr. Pope's Words. See his Observations on the Shield of *Achilles*. *Iliad* 18.

" his Bosom to receive the Conquer'd. *Cleopatra* looks pale and almost dead at the thought
 " of that Death she had already determin'd; nay we see the very Wind *Iapyx* which hastens
 " her Flight: We see the three Triumphs of *Augustus*; that Prince consecrates three hun-
 " dred Temples, the Altars are filled with Ladies offering up Sacrifices, *Augustus* sitting at
 " the Entrance of *Apollo's* Temple, receives Presents, and hangs them on the Pillars of the
 " Temple; while all the conquer'd Nations pass by, who speak different Languages, and
 " are differently equip'd and arm'd."

*Pictures in the
 Temple of Juno at
 Carthage.*

VIRGIL not only describes Sculptures but Pictures. The whole *Trojan War* is painted in the Temple of *Juno* at *Carthage*. And these Descriptions are so much the more worthy of our particular attention, that in all probability, (as there will be occasion to shew afterwards) they were taken from real Pictures at *Rome* in *Virgil's* time.

*Their Effect on
 Æneas.*

ÆNEAS saw the whole History of the *Trojan War* painted in order on the Wall. And what Opinion the *Latin* Poet had of the Power and Excellency of the Art, is delightfully set forth to us by the Effect which they had upon his Hero. He feeds his Mind with pictured Story, conceives Hopes, and is most tenderly moved. *Servius* very well observes on the Passage, that 'tis only a humane, generous People, that can delight in such Representations; and that such Pictures as *Virgil* describes, must needs have a very humanizing Influence upon all who have the Seeds of Virtue and Generosity in their Hearts. The Pictures are thus described:

Sidonian Dido here with solemn State
 Did Juno's Temple build, and consecrate:
 Enrich'd with Gifts, and with a golden Shrine;
 But more the Goddess made the Place divine.
 On brazen Steps the Marble Threshold rose,
 And brazen Plates the Cedar Beams inclose:
 The Rafter's are with brazen Coverings crown'd,
 The lofty Doors on brazen Hinges found.
 What first Æneas in this place beheld,
 Reviv'd his Courage, and his Fear expel'd.
 For while, expecting there the Queen, he rais'd
 His wond'ring Eyes, and round the Temple gaz'd;
 Admir'd the Fortune of the rising Town,
 The striving Artists, and their Arts renown:
 He saw in order painted on the Wall,
 Whatever did unhappy Troy befall:
 The Wars that Fate around the World had blown,
 All to the Life, and ev'ry Leader known.
 There Agamemnon, Priam here he spies,
 And fierce Achilles who both Kings defies.
 He stop'd, and weeping said, O Friend! ev'n here
 The Monuments of Trojan Woes appear!
 Our known Disasters fill ev'n foreign Lands:
 See there, where old unhappy Priam stands!
 Ev'n the mute Walls relate the Warrior's Fame,
 And Trojan Griefs the Tyrians Pity claim.
 He said, his Tears a ready Passage find,
 Devouring what he saw so well design'd;
 And with an empty Picture fed his Mind. }
 For there he saw the fainting Grecians yield,
 And here the trembling Trojans quit the Field,
 Pursu'd by fierce Achilles through the Plain,
 On his high Chariot driving o'er the Slain.
 The Tents of Rhesus next, his Grief renew,
 By their white Sails betray'd to nightly View.
 And wakeful Diomedes, whose cruel Sword
 The Centries slew; nor spar'd their slumbring Lord.
 Then took the fiery Steeds, e'er yet the Food
 Of Troy they taste, or drink the Xanthian Flood.
 Elsewhere he saw where Troilus desiy'd
 Achilles, and unequal Combat try'd.
 Then, where the Boy disarm'd with loosen'd Reins,
 Was by his Horses hurry'd o'er the Plains:
 Hung by the Neck and Hair, and drag'd around,
 The hostile Spear yet sticking in his Wound;
 With tracks of Blood inscrib'd the dusty Ground.
 Mean time the Trojan Dames oppress'd with Woe,
 To Pallas' Fane in long Procession go,
 In hopes to reconcile their heav'nly Foe:

They

*They weep, they beat their Breasts, and rend their Hair,
And rich embroider'd Vests for Presents bear :
But the stern Goddess stands unmov'd with Pray'r.
Thrice round the Trojan Walls Achilles drew
The Corps of Hector, whom in Flight he slew.
Here Priam sues, and there, for Sums of Gold,
The lifeless Body of his Son is sold.
So sad an Object, and so well express'd,
Drew Sighs and Groans from the griev'd Hero's Breast :
To see the Figure of a lifeless Friend,
And his old Sire his helpless Hand extend.
Himself he saw amidst the Grecian Train,
Mix'd in the bloody Battel on the Plain,
And swarthy Memnon in his Arms he knew
His pompous Ensigns, and his Indian Crew,
Penthesilea there, with mighty Grace,
Leads to the Wars an Amazonian Race :
In their right Hands a pointed Dart they wield;
The left, for Ward, sustains the Lunar Shield.
Altwart her Breast a golden Belt she throws,
Amidst the Press alone provokes a thousand Foes ;
And dares her Maiden Arms to Manly Force oppose.
Thus, while the Trojan Prince employs his Eyes,
Fix'd on the Walls with Wonder and Surprise ;
The beauteous Dido, with a numerous Train,
And Pomp of Guards, ascends the sacred Fane.*

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IF those charming Descriptions do not fully prove, that the designing Arts were arrived at a very great pitch of Beauty, and Perfection, in the most ancient Times ; they shew at least *Homer's* and *Virgil's* exact Knowledge, and thorough good Taste of them ; what high Conceptions they had form'd of their Power and Dignity, as well as Agreeableness. And indeed these masterly Passages have been quoted here, not merely to prove the Antiquity of the ingenious Arts, but chiefly to give a just View, in the beginning of this Discourse, of their End, and Extent ; or of what they are able to perform and ought principally to aim at. Every one who is capable of understanding and relishing those delightful Descriptions, must be naturally led by them, to many pleasant, and useful Reflections, upon the Beauty and Usefulness of Painting and Sculpture. He will immediately reflect upon the Elegance, Grace, and Taste, those Arts, when duly improved, must give to human Society. Not stopping there, he will enlarge with pleasure in his own fancy, upon the many happy Effects they would produce, if skilfully employed in Education, at once to form and enrich the Imagination, and to humanize and improve the Heart. And thus he will anticipate the Conclusion, which it is the main Design of this Essay to confirm and illustrate by several Considerations.

*These Descriptions
from Homer and
Virgil give a just
Idea of the Use,
Power, and End of
Painting.*

*Thus we are led to
anticipate the main
Conclusion aimed at
in this Essay.*

ARTS, that are able to produce such Works as have been described, must certainly be acknowledged capable of furnishing the most worthy Amusements to reasonable Beings, and the most becoming graceful Ornaments to human Life. 'Tis indeed these Arts alone, that, taking a right turn, and being duly promoted, can effectually discountenance, and banish all that brutish Sensuality, which is the Disgrace and Bane of Mankind. A rich Soil, if not sown with good and wholesome Seeds, and duly cultivated, will soon be over-spread with the most noxious Weeds ; and in opulent States, if the elegant Arts are not carefully cherished and encouraged, gross Voluptuousness will spring up in their room, and they will quickly be over-run with Vices not more pernicious than abominable.

*The Taste and
Lustre these Arts
give to Society.*

BUT this is not all : Those Descriptions of Paintings and Sculptures shew us, that the Arts of Design ought not to be considered merely as ornamental : There is hardly any useful Truth, or important Lesson in Philosophy, which may not be most agreeably insinuated into young and tender Minds by good Pictures. For what is it that this Art cannot represent, in the most expressive, touching manner ? Cities delightful in peace, or formidable in war ; the Labours of the Country, or the Fruits of those Labours in the Harvests and Vintages ; the pastoral Life in its Pleasures and Dangers ; and in a word, all the Occupations, all the Ambitions and Diversions of Mankind, were painted on *Achilles's* Shield : For, all this, the Poet well knew, the Art was able to perform. And what a variety of Characters, Passions, and Actions in like manner doth *Virgil* represent, as painted in *Dido's* Temple, or engraved on the Buckler and Armour of *Aeneas* ! There is no Beauty in the natural World, no Passion in the human Breast, no Vicissitude in Life, no Blessing, no Calamity, no Virtue, no Vice, which those ingenious Arts, Painting in particular, cannot exhibit to our Sight, the most powerful of our Senses, in the most lively affecting manner.

IF therefore our Schools for Education were suitably furnished with good Paintings and Sculptures, what equally profitable and delightful Lessons might be given from them, on the most philosophical, momentous Subjects, and, at the same time, upon the real Usefulness and Excellence of the fine Arts! We are told, that the Schools at *Athens*, in which the Youth were instructed and formed, being adorned with Sculptures and Paintings, the Philosophers often took the Arguments of their Lectures from them; and so at the same time explained some moral Truth, and pointed out the Beauty and Elegance of the ingenious Picture or Sculpture representing it. Thus *Zeno* (19) and several other Philosophers are said to have taught moral Philosophy; or to have strongly inculcated upon the Youth, who flock'd to hear them with Delight, Benevolence, Fortitude, Temperance, the Love of Society, Liberty, Mankind, and every truly ennobling Virtue, with all their happy Consequences, and Effects in the Breasts which they adorn, and in human Society. To this manner of teaching *Perfius* alludes:

The ancient Philosophers made use of them in teaching Morals.
Zeno, Socrates, Cebes.

*Haud tibi inexpertum curvos deprendere mores.
Quaque docet Sapiens braccatis illita Medis
Porticus, insomnis quibus & detonsa juventus
Invigilat, siliquis, & grandi pasta pollentâ.
Et tibi quæ Samios adduxit litera ramos,
Surgentem dextro monstravit limite callem.* Sat. 3.

SO *Cicero*, when he tells us that the philosophical *Portico*, (*Sapiens Porticus*) taught, that Virtue and Virtue only is true Happiness. We find *Socrates* (20), the best of Philosophers, who had been a Sculptor in his Youth, frequently giving Lessons to the Painters and Statuaries, upon the Knowledge of human Nature, that is requisite, in order to imitate Manners, and express Passions in their Works; and often making use of those Arts, for instructing the Youth in Virtue, correcting their Manners, and giving them just Notions of moral Beauty. He was wont to say, that, from hewing and polishing a Block of Marble into the Figure of a Man, he had learned what must be done in order to reform and polish Mankind into their becoming, lovely Shape. In fine, one of the most agreeably instructive Pieces of Morality left us by the Ancients, is an Explication of a Picture, the allegorical Picture of *Cebes*. 'Tis exceeding pleasant to observe, in reading the History of those times, with what eagerness and satisfaction the noble *Grecian* Youth followed and heard a *Socrates*; and perhaps one of the chief reasons why Philosophy now-a-days hath such a forbidding and rugged Aspect, and doth not produce the same happy Effects it is said to have done in those ancient Times, is, its being now sever'd in Education, by a fatal Error, from the ingenious sprightly Arts, as if they were too light and airy to bear it company. Hence those heavy Complaints of the Drowsiness and Insipidity of Philosophy, which formerly was wont to delight and charm as well as to instruct. Whence else is it, that philosophical Education is found to stand so much in need of Redress, and Amendment from that excellent School we call the World, and from the polite Arts? Nor have the Arts suffer'd less by this unnatural Separation, for if they do not receive their Subjects and Rules, their Materials and Instructions, from true Philosophy, they must become insipid, and trifling, if not corrupt, mere Tinsel; they may flatter the Sense, but they cannot give any Employment, nor consequently any Entertainment, to the Reason and Understanding.

ONE who has not been a little conversant in Pictures, Statues, and Bas-reliefs, will not be able to enter fully into the Beauties of those describ'd by *Homer* and *Virgil*, and far less to understand this Conclusion. But let any one, who doubts of the Power of those Arts to instruct and move, or to awaken pleasing and useful Reflections in the Mind, make the Experiment on himself at *Hampton-Court*; let him but give that attention to *Raphael's* Cartons, which it is hardly possible to withhold, if one chances to cast his Eye on them: for however unacquainted he may be with Pictures, if he is not an utter Stranger to Nature, to Humanity, he shall soon feel such noble and virtuous Sentiments arise in his Mind, as may fully convince him of the Aptitude of this powerful Art to tell an instructive or moving Story, in the most agreeable and lively manner, and to inspire Men with the best Ideas and Dispositions. The excellent Reflections (21), which are naturally, and, as it were, necessarily called up, by those best Performances of the best of Painters, in the Breast of every heedful Beholder, are elegantly described by an excellent Author, in one of the Spectators, to prove the fitness of the Art to teach Morals, move the Affections in a wholesome way, and to instil the best Principles into the Mind, with the most lasting Impression.

AND, lest any one, whether Virtuoso, or Philosopher, may have rashly conceived a prejudice against my Intention, of shewing the Usefulness of the Arts of Design in Education, as a whimsical singular Conceit, imagining that they are quite remote from Philosophy,

(19) See *Diogenes Laertius* in *Zenone*.

there is a long Account of the *Pacilit* at *Athens*, and its Ornaments, where the Philosophers often taught.

(20) This Passage from *Xenophon* is given at full length in the beginning of the fourth Chapter.

See *Joannis Mæwssii Athenæ Atriacæ*, lib. 1. cap. 5. where

(21) These Reflections are quoted in the seventh Chapter.

Raphael's Cartons
a proof of this.

Sophy, and merely for Amusement: It may not be improper to mention here two other modern Authors, who seem to have had the very same Ideas of the Usefulness of all the Liberal Arts in Education, which, as it hath already appeared, and will be more fully proved afterwards, the best ancient Poets and Philosophers had conceived of them.

THE first I shall mention is *Milton*, who, in his most instructive Dialogue on Education (22), clearly proves the absolute necessity of uniting the fine Arts and the manly Exercises with Philosophy, in order to render the Education of young Gentlemen truly liberal and complete.

Milton and Shaftesbury quoted to prove that this Notion is not whimsical or singular.

THE other is my Lord *Shaftesbury* (23). He is universally acknowledged to have had a very masterly Taste of all the polite Arts, and to have treated the most important Subjects in moral Philosophy, in the most agreeable manner; and how often do we find him, in his Writings, regretting the unhappy Consequences that arise from separating the ingenious Arts, and the liberal Exercises, from Philosophy in the Formation of our Youth. Both those great Men had formed themselves by the Study of the best Ancients, whose constant Doctrine it was, that all the liberal Arts and Sciences are closely bound and connected together by a strict, natural relation; that they have all one Object, one End, one Rule and Measure; and that good Taste in them all must be the same, because the Principles upon which Beauty and Truth in Nature, in moral Conduct, and in every Art depend, are the same. They have but one common Enemy, Luxury, or a false Taste of Pleasure; and to guard, defend, and fortify against the Disorder and Ruin which that introduces into the Mind, and brings upon Society, ought to be the main Design of Education: Which can only be done, by establishing early, in the tender, docile Mind, a just Notion of Pleasure, Beauty, and Truth, the generous Love of publick Good, and a right Taste of Life, and of all the Arts which add to the Happiness or Ornament of human Society. Thus alone can the Youth be qualify'd for publick Service, and for delighting in it; and thus only can they learn at the same time how to recreate themselves at hours of leisure, in a manly virtuous way, or without making one step towards Vice.

BUT having taken notice of the high Opinion which several of the greatest Men of Antiquity, and some who are owned to have come the nearest to them among the Moderns, had of Painting, and of the excellent Uses to which it might be rendered conducive; it is fit to inquire a little into the Progress this Art is said to have made at any time; what it hath ever been really able to accomplish; or to what Perfection it hath actually been brought, that we may see whether Painting ever came up to these great Ideas of its Power and Extent; or whether this Art hath not been carried in Speculation, by Men of fine Imaginations, far beyond the Life, Power and Beauty, to which it ever really attained. But before I enter upon that Subject, it seems requisite to premise an Observation on that ancient manner of teaching and explaining the Liberal Arts and Sciences, in consequence of which it is that Painting is so fully handled by several ancient Authors in their Writings on other Subjects. This is necessary, because the most ancient Writers on Painting being lost, it is commonly imagined that very little more can be known of ancient Painting but what is preserved to us in *Pliny*. And the Usefulness of Painting in liberal Education, which is the Point chiefly aimed at in this Essay, will evidently appear, before we advance any further, from the very Consideration of the Nature of those ancient Treatises, from which the following Account of Painting is chiefly brought.

A preliminary Remark upon the ancient manner of explaining the Sciences.

THE great Error in Education, or in teaching the liberal Arts and Sciences, amongst the Moderns, [as Lord *Verulam* hath observed (24)] is the not keeping the close Union and strict Connection of all the Arts and Sciences in view. "After the Distribution of particular Arts and Sciences Men have abandoned Universality: They forgot the natural and necessary Coherence of all the Portions of Knowledge; the intimate Relation and Dependence of all Truths. But let this be a general Rule, and let it be always remembered, that all Partitions of Knowledge be accepted rather as Lines and Veins, than for Sections and Separations; and that the Continuance and Entireness of Knowledge be preserved. For the contrary hereof hath made particular Sciences become barren, shallow and erroneous, while they have not been nourish'd and maintained from the common

Lord Verulam's Observation on ancient Logic.

(22) These Authors do not indeed expressly mention Pictures. But their Scheme of Education consists in uniting all the fine Arts with Philosophy and the manly Exercises. See the whole Treatise of *Milton* on Education, and what he says there of *Logic* and *Poetry* particularly.

(23) In several parts of his *Characteristicks*, particularly in his Advice to an Author, p. 333. "It seems indeed somewhat improbable, that according to modern Erudition, and as Science is now distributed, our ingenious and noble Youths should obtain the full advantage of a just and liberal Education, by uniting the Scholar-part with that of the real Gentleman and

"Man of Reading. Academies for Exercises, so useful to the Publick, and essential in the Formation of a genteel and liberal Character, are unfortunately neglected. Letters are indeed banish'd, I know not where, in distant Cloisters and unprais'd Cells, as our Poet has it, confined to the Commerce and mean Fellowship of bearded Boys. The sprightly Arts and Sciences are sever'd from Philosophy, which consequently must grow dronish, insipid, pedantick, useless, and directly opposite to the real Knowledge and Practice of the World and Mankind, &c."

(24) *Francisci Baconi Opera*, Vol. 2. Of the Advancement of Learning.

" Fountain. So we see *Cicero* the Orator complained of *Socrates* and his School (25),
 " that he was the first that separated Philosophy and Rhetorick; whereupon Rhetorick be-
 " came an empty, verbal Art."

'TIS indeed (according to all the Ancients) by giving a large Prospect into the vast and extensive Continent of Knowledge, and by presenting, in due time, to the Mind, a clear View of the great Aim and Scope of all Study and Science; of the plain and obvious way, by which alone the Knowledge of any part of Nature can be acquired; of the Community, (so to speak) of all the Liberal Arts and Sciences; and of the Sameness of good Taste in them all; it is by these Methods alone that Education can open and enlarge the Mind as it ought, or fit and strengthen it for successfully pursuing, and improving any particular Branch of Science, to which one may be afterwards determined chiefly to betake himself. " And therefore, the same Author justly holds it to be a great Error, that Scholars, in " Universities, come too soon and too unripe to Logick and Rhetorick, Arts fitter for " Graduates than for Children and Novices: For these two taken rightly, are the gravest " of Sciences, being the Arts of Arts, the one for Judgment, the other for Ornament: And " they are the Rules and Directions how to set forth and dispose Matter: And therefore, " for Minds empty and unfraught with Matter, and which hath not gathered that which " *Cicero* calleth (*syva & supellex*) stuff and variety; to begin with those Arts (as if one " should learn to weigh, measure, or paint the Wind) doth work but this Effect, that the " Wisdom of those Arts which is great and universal is almost made contemptible, and " is degenerate into childish Sophistry and ridiculous Affectation. And farther, the un- " timely learning of them hath drawn on by consequence the superficial and unprofitable " teaching and writing of them, as fitteth indeed to the Capacity of Children."

*The Logick of Plato's
School.*

LOGICK or Dialectick is called rational Philosophy, because it hath Science, Knowledge and good Taste for its Object. Now, according to *Plato*, after Students have been for some time practised in Geometry, natural Philosophy, and moral Reasonings; after their Minds are richly furnished with a great variety of Ideas, clear Conceptions, and solid Judgments from various Reading and Instruction, this Science is of use to give them an united View of the Consent, Harmony, and Dependence of all the Arts and Sciences; of the Analogy and strict Relation of all Truths. To set young unfurnished Minds, says *Plato*, to survey the Materials of Knowledge, and to range them into order, according to their different Relations, Dependencies, and Analogies: To set them to form and collect Rules for their future Progress in Science, and their Security against Error; or to examine and criticize the teaching and adorning Arts with that view, is no less absurd, than it would be to employ one to review, class, and dispose household Furniture and Utensils, who is utterly unacquainted with their Ends and Uses, or with the domestick Arts. It is the same as to bid one count without Arithmetick, or measure without a Standard. The Habit of Reasoning can only be acquired by various practice in it. Till one is acquainted with different ways of Reasoning, and every sort of Evidence, how can he make Reason, Knowledge, Evidence, and Enquiry into Truth, or the several Manners of teaching, persuading, and refuting, the Objects of his Speculation and Criticism?

In Usefulness.

TILL the Mind hath been exercised by manifold use about different Truths, and hath laid up by due Information a large Stock of Knowledge, the House is very empty: There are no Materials to be survey'd, inventoried, and ranged. But after Students have been taught to inquire into several parts of Nature, after they have been inured to reason about different Connections and Relations of things, and have imbibed Instruction from every particular Art; from History, natural and moral, from Poetry, Philosophy, and even from the Arts of Design: Then it is highly proper to give them a large and comprehensive View of the vast Extent of Philosophy; and of the Unity of all the Arts and Sciences that inquire into Nature, and pretend to explain its Laws and Appearances, or to imitate and emulate them: Then it is time to present them with a Map of the Sciences, shewing their Divisions and Partitions, and the Reasons for which they are so distributed and divided; and, at the same time, the Unity, the Continuance, the Entireness of the whole Body of Science. This is the Business of Logick; and this was the ancient Method of Education in the best Schools (26).

HENCE

(25) We find the Passage he speaks of in *Cicero* de Oratore, lib. 3. 16. where he is giving an account of the different *Familia Philosophorum*, as he calls them. Inventi sunt, qui cum ipsi doctrina, & ingenii abundarent, a re autem civili, & a negotiis, animi quodam judicio abhorrent, hanc dicendi exercitationem exagitant atque contemnerent:—Hinc dissidium illud extitit quasi Linguae atque cordis, absurdum sane & inutile, & reprehendendum, ut alii nos sapere, alii dicere docerent, &c.

(26) Nanne igitur tibi videtur Dialectica esse veluti Colmenae & Apex in summo fastigio collocata? Neque ulla Disciplina hac esse superior, sed illa omnium Disciplinarum finem in se omnino habere.—Arbitror quoque & de universo illo ordine quem ad eas res omnino

omnes a nobis commemoratas adhibuimus, hoc pacto constituendum: si mutua illarum communitas atque cognitio recte componatur, & quae consentaneae ex ipsarum natura conficiantur, perite colligeretur, futurum inde ut propriae quaedam rationes ex his eliciantur, quae ad instituti argumenti cognitionem finit collatae: Neque inane in illis operam, sed & utilem & opportunam adhibebitur iri: Sin minus, infructuosam plane futuram illarum rerum considerationem.—Hac vero Dialectices ratio sola ita progreditur, ut sublati hypothesebus ad ipsum simplex impermixtumque principium pergat, ut & firmum sibi fundamentum subferat, oculumque animi cuncto quodam Barbarico revera demersum atque desolatum sensum trahat, deducatque sursum, eorum artium quas supra exposuimus, veluti secularum & famularum praefidiis atque adjuvantibus

HENCE it is, (as all who are acquainted with the better Ancients must have observed) that, in explaining any particular Art whatsoever, they have carefully laid the Foundations of universal good Taste, in all the Arts. They are at pains to shew on every occasion, by proper Comparison, that the most essential Rules of Oratory, Poetry, or of any other Art whatsoever, extend to all the Arts, and produce similar good Effects in them all. They seem always to have it in their Eye, to point out the Unity, or Sameness of good Taste, to whatever Subject it is applied; the Sameness of the Principles on which it every where depends; and in general the strict Union and Connection of all the Liberal Arts and Sciences.

The ancient Manner of explaining the Arts.

CICERO highly commends the School of Plato (27), for insisting so much, in all their philosophical Discourses, on the intimate Relation, and strict Alliance of all the liberal Arts and Sciences; and recommending it so strongly, to all the Lovers of Science, to keep that Union and Harmony always before their Minds: And in the Books of Cicero on Oratory, we have a remarkable Instance of this ancient way of handling any particular Art; for, whether he is giving the History of Eloquence, and its Improvements; or explaining its Scope, Foundations and Precepts, he constantly brings his Illustrations from the other Arts, from Painting and Sculpture particularly. So that however remote from one another these Arts may seem to be at first sight, they are soon found, in his way of treating them, to reflect very great light upon one another, and to have a very close and friendly Correspondence. And thus every Reader is most agreeably, as well as advantageously, instructed by him, at the same time, in the principal Rules and Beauties; and Faults and Imperfections of almost all the Arts. From Cicero we learn, how Eloquence was improved, and perfected, in a manner very analogous to the gradual Progress and Advancement of Painting and Sculpture; how they set out, as it were, in the same way; and went on, acquiring, step by step, new Force and Beauty by like means; till, at last, they were brought very nearly, each to its true Dignity and Perfection.

Cicero commends Plato's Manner concerning the Unity of the Sciences, and in treating of Oratory explains the other Arts.

HE and other ancient Authors shew us whence this must proceed, by very proper Remarks on the Analogy of these Arts in several respects; on the common Causes and Means of Improvement and Perfection, or of Degeneracy and Corruption in all the Arts. They shew us, that, as distinct as their several Provinces are, the Rules belonging to them all are the same; all their Beauties and Perfections are resolvable into the same Sources; they are supported, nourished and perfected by the same means; and they sink, are corrupted, or take a wrong turn, thro' the same bad Influence, and in the same manner: When one is tainted, the Infection soon spreads over all the rest; no matter where it begins, they all quickly shew the Symptoms and Marks of the same Contagion.

QUINTILIAN imitates Cicero in this agreeable way of discoursing on Rhetoric; and hardly moves one step, without bringing, in like manner, apt Comparisons and Similitudes to illustrate its Rules and Principles, from the other Arts, from Painting and Sculpture in particular.

Quintilian follows his Example.

ARISTOTLE had led the way, having taken the same Method in explaining Rhetoric and Poetry. And, in general, we find the ancient Philosophers mixing their Criticisms on the Arts with their profoundest Pieces of Philosophy, to the mutual advantage of Philosophy, and of the Arts; as well as with their other politer Treatises occasionally wrote for publick use. So Plato in many of his Dialogues, as for instance in his *Phædrus*, where an entire Piece of the Orator *Lyfias* is criticized in form. Such an Author was Varro; and

Aristotle had led the way; and all the ancient Authors intermix Criticisms with their moral and other Pieces.

adjumentis utens.—Nonne hæc prudens cautio est ut juniores, videlicet homines illas minime trahant? Neque enim te latet, Arbitror ubi primum, Adolescentes differendi illam artem atque rationem capessunt, ea cognitione continuo ad contradictiones abuti, imitantes eos qui hanc artem adhibent refutando mendacia, & veritati illustrandæ. Ipsos vero videre est illa facultate exultantiores conari ut alii alios redarguant, veluti catuli, iis cum quibus res est, disputatione distrahendis & disceptandis.—At vir ætate provecitior atque maturior ab hac infania declinabit ultro: Ac hominem investigandæ veritatis gratia differentem imitabitur potius quam cum qui jocandi causâ veritatis decipulique dat operam: Quin & ipse moderator erit & hanc artem ex infami illustrem reddet. *Plato de Rep. l. 7. p. 533, 534, 539. Edit. Steph.*

It belongs not to my present purpose to insist long on this Subject; but the Logic delineated by Plato in his Books of *Republica*, and his other Treatises, well deserves the mature Consideration of those who are concerned in Education, and teaching the Sciences; so very different is it from that Science which commonly takes the name of Logic. See what *Milton* says on this Subject in his Treatise of Education, vol. I. of his Works, p. 139.

“And now lastly will be the time to read with them those organic Arts, which enable Men to discourse

“and write perspicuously, elegantly, and according to the fitted Style of lofty, mean, or homely. Logic therefore, so much as is useful, is to be referred to this due place, with all her well-coucht Heads and Topics, until it be time to open her contracted Palm into a graceful and ornate Rhetoric taught out of the Rule of Plato, Aristotle, Pholereus, Cicero, Hermogenes, Longinus. To which Poetry would be made subsequent, or indeed rather precedent, as being less subtle and fine, but more simple, sensuous and passionate, &c.”

(27) Ac, nequis a nobis hoc ita dici forte miretur, quod alia quedam in hoc facultas sit ingenii, neque hæc dicendi ratio, aut Disciplina: ne nos quidem huic cuncti studio penitus unquam dediti fuimus. Etenim omnes Artes, quæ ad Humanitatem pertinent, habent quoddam commune vinculum, & quasi cognatione quadam inter se continentur. Cicero pro Archia Pæta ab initio. Est etiam illa Platonis vera, Et tibi, Catule, certe non inaudita vox, omnem Doctrinam harum ingeniarum, & humanarum artium, uno quodam Societatis vinculo contineri, ubi enim perfecta vis est rationis ejus, qua causæ rerum, atque exitus cognoscuntur, mirus quidam omnium quasi consensus Doctrinarum, concentusque reperitur. *Cic. de Orat. lib. 3. 6.*

and in this manner do *Plutarch*, *Dionysius Halicarnassensis*, *Lucian*, and several others, also write on various Subjects.

NOW hence it comes about, that, tho' none of the more ancient Treatises on Painting are extant, yet we may gather a great deal concerning the Perfection to which that Art was brought amongst the Ancients; and the Opinion which the greatest Men of Antiquity had of its true Dignity and Excellence, from Authors who have, not expressly, written of it. It is therefore by disposing under proper Heads, the Observations with relation to Painting, which are scatter'd thro' many Authors, and adding them to *Pliny's* short History of this Art, that it is now propos'd to give a just Idea of it, of its Connexion with Poetry, Oratory, and Philosophy, and of its Usefulness in Education; a fair Representation of the Perfection it had arriv'd at amongst the *Greeks*, and of the Esteem in which it was held by the best Judges in ancient Times.

The Design of this Essay, is, to collect and dispose into proper Order the Observations that lie scatter'd thro' many ancient Treatises on Painting, and to add those to Pliny's Account of the Art.

C H A P. II.

Observations upon the Perfection to which PAINTING was brought in Greece, and some of the Means and Causes of its Improvement.

A Parallel propos'd between two Ages of Painting, as the most agreeable way of showing to what Perfection the Art was brought in both.

LET us then inquire a little into the State of Painting in *Greece*, while the Arts flourish'd there, and into the principal Causes and Means by which it was so highly improved in the most ancient Age of it describ'd to us.

NOW perhaps it may not be a disagreeable way of pursuing that Design, to attempt it by way of parallel; that is, by comparing the Characters, Talents and Accomplishments of the chief Masters in *Greece*, about the time of *Apelles*, with those of the more distinguish'd Painters about that of *Raphael*: Or in general by comparing the Accounts that are given of the Progress and Perfection of the Art in that latter Period of it, with those that are transmitted to us, of its Improvements and Advances in the other. Nothing is more entertaining and profitable, than to compare Men with Men, and Times with Times; or the State of an Art at one Period, with its Condition and Circumstances at another. Similarity in moral Effects, is not less agreeable and satisfactory to the Mind than in natural ones: Nor is it more the natural Philosopher's Business, to trace Analogies of Appearances in the one, than it is the moral Philosopher's, to observe them in the other. There is indeed a Likeness between these two Ages of the Art in many Circumstances, which is very surprising; and it is by itself for that reason a Phenomenon well worth the Philosopher's Attention. It cannot be unpleasing to see two Ages of the Art at one view. And there is yet another Advantage that arises from giving this History by way of Parallel, for it being very difficult to convey clear Ideas of the Talents of Painters merely by Words, such as are at a loss to understand any of the ways of speaking about the Abilities of ancient Masters, may be satisfied by having recourse to the Pictures (or good Prints of them) of modern Masters, to whom the like Qualifications are ascrib'd.

Apelles and Raphael compared.

A Likeness of Genius.

FIRST of all, there is a very remarkable Likeness in Genius, Abilities and Character, between the two noted Chiefs of the Art, *Apelles* and *Raphael*, by whose Works it hath acquired its highest Glory. For this reason, the last is commonly called the second *Apelles*, or *Apelles* revived. They are describ'd to have been of the same Temper, Turn, and Disposition of Mind (1). And therefore 'tis not to be wonder'd, that the Pictures of the former, are said to have been of the same Character with those of the latter, or to have had the same distinguishing Excellencies. "Effects are always proportional and similar to their Causes." Like Causes will produce like Effects in the moral as well as in the natural World; and therefore as Works are to one another, so are their Authors. Or, in other Words, if Authors are of a like Temper and Genius, their Performances will likewise bear a very strong resemblance; for the Character of the Author will always discover itself in his Productions.

RAPHAEL and *Apelles* had both graceful Persons; and yet more graceful Minds. They were both humane, open, free, easy, well-bred Men. They both thoroughly understood Good-Manners, or Beauty and Decency in Life and Behaviour, and had great Souls; and those good Qualities eminently distinguish'd their Works. Beauty, Sweetness, Spirit, Freedom, Ease, Truth, Grace and Greatness gave inimitable Charms to every thing that came

(1) Il ne lui échappoit jamais rien de ce qui pouvoit servir à l'embellissement & à la perfection de ses peintures. Il savoit si bien mettre les figures en leur place, que dans la composition de ses tableaux, on y voit une beauté d'ordonnance qui ne se rencontre point ailleurs. Il peut bien être qu'il n'ait point dessiné un nud plus docement que Michel Ange; mais son goût de dessiner est bien meilleur & plus pur.

Je trouve que celui qui a dit que les hommes se peignent eux-mêmes dans leurs ouvrages, a parfaitement bien ren-

contré à l'égard de Raphaël. Car on rapporte de lui qu'il sembloit qu'à sa naissance les Grâces fussent descendues du Ciel pour le suivre par tout, & lui servir de fidèles compagnes pendant sa vie; ayant toujours paru gracieux dans ses actions & dans ses mœurs aussi-bien que dans ses tableaux: de sorte que la douceur, la politesse & la civilité ne rendoient pas sa personne moins chère à tout le monde, que ses peintures rendoient son nom célèbre par toute la terre. *Les Vies de Peintres. Pelikien.*

came from their Pencils. They are called the two greatest Painters that ever were, because no other ever possess'd so many of the excellent Qualities belonging to a perfect Painter, in such a high degree as those two did, almost equally; that is, in the same Sense that *Homer* and *Virgil* are said to have been the best of Poets. 'Tis for the same, most essential, excellent Talents of a Painter, that they are both so greatly celebrated. Modern Writers speak of the Accomplishments of the one, in the same terms, as ancient Authors, of the other. They both excelled in a fine Taste and Choice of Nature (2); an Idea of Beauty and Grace beyond the power of Words to express; a copious, rich Invention, a refin'd Imagination, a correct Judgment, and an elegant, sweet and gracious, yet bold, sublime, and masterly Manner of Painting. They both knew what to chuse, and how far to go; what to emulate in Nature, and when to stop or give over. They both knew how to imitate Nature, without following it too closely, or copying after it too strictly; well knowing that the Art allows not the Imitator to bring all Nature into his Piece, but a part only. They understood how to take their Notion of Beauty, not from one particular Object, but from the various Parts of Nature; and thus they were capable to compose coherent, great, and beautiful Pictures. This is the Sum of what is said in praise of either; and these are the highest Endowments of a Painter. 'Tis this Intelligence and Taste, which alone can form Pictures that never cloy a skilful Eye, but grow in Beauty and Excellence, in proportion as the Understanding of their Admirers refines and improves. So the Works of *Apelles* are said to have done; and so those of *Raphael* are known to do.

They excel'd in
Ideas, Grace and
Expression.

BUT as their Excellencies were the same, so likewise, (very nearly at least) were their Imperfections. *Apelles* yielded to *Asclepiodorus* in the exact Observance of Symmetry and Proportion; and to *Echion*, in what is called, by Painters, the Ordinance, that is, in the Ordering and Disposition of the Figures. Now *Raphael*, as he was thought somewhat inferior to *Michael Angelo* in the Part of Design, so he was to *Titian* in the Union and Harmony of Colouring.

In which they were
both deficient.

APELLES not only performed divinely with his Pencil, but his Pen was equally ingenious and elegant: For the three Volumes he wrote on the principal Beauties and Secrets of the Art, were highly esteem'd: *Pliny* probably had received great assistance from them, in this part of his universal History of Nature and Arts. But we may form a just Notion of his Temper and Genius, from the Ingenuity and Greatness of Mind, which appear'd equally in doing justice to himself, and to his Rivals; in acknowledging his own Defects, and in censuring others. He treated all his Competitors with great Candour, Modesty, and Good-humour; he was exceedingly communicative; never found fault without a reason, and ever in the mildest way; he seem'd to be more quick and ready in descrying Beauties than Defects, and more willing to commend than to condemn. He was not ashamed to acknowledge frankly in what he came short of any one; nor was he so narrow-minded and invidious as to grudge others their due praise: But at the same time as he could not but know his own Excellence, so he scrupled not to claim his right, with an arrogant Assurance that well becomes true Merit, and that can never offend those who are conscious of any of those good Qualities in which the Mind naturally exults (3). The truly virtuous

Apelles's Character.

His Honesty.

(2) Sio dovessi paragonare ad Appelle alcuno de' moderni, non cambierei Raffaello; parendomi di riconoscere in lui non tanto l'eccellenza dell' ingegno, quanto la finezza dell' arte: ma di più quelle medesime maniere, e quegli stessi costumi, che refero l'uno, e l'altro grati oltremodo a' Principi dell' età loro. Amendue cortesi, arguti, graziosi, di grande inventiva, e fantasia, amici della gloria, e inclinati agli amori. Tutti due premiati, onorati, amati, ammirati. *Datis, vit. d' Appelle. Felsheim, tom. 1. p. 182.* At in *Ætione*, *Nicomacho*, *Protogene*, *Appelle*, jam perfecta sunt omnia. *Cic. de Clar. Orat.*
Apelles cupere ut se scriberet cetera. Stat. Sylv. l. 1. in equo Domiti.
Clarus fronde Jovis, Romani fama Colubini.
Spirat Appella reditus arte memor. Mart. l. 2. Ep. 10.
—O *Appella*, O *Zenxis* pictor,
Cur memore effis mortui? hinc exemplum ut pingeretis?
Nam alius Pictorem nihil morer huiusmodi trahere exemplar. Plaut. in Poenulo.

Comiter suadebat—tantum erat Auctoritatis viro in regem aliqui iracundum.—*Apelles & in Æmulis benignus. Plin. lib. 35.*

Ingenio & Gratia, quam in seipso maxime jactat, *Apelles* est præstantissimus. *Quintil. Inst. lib. 12. c. 10.*
Elegans formarum spectator. Athenæus, lib. 13. c. 6.

See *Ælian. Hist. var. l. 2. 47.* *Plat. in Demetrio Palæstræ.*

Com primis illud Alexandri præclarum, quo Imaginem suam, quo certior posteris proderetur, noluit a multis Artificibus Vulgo contaminari: sed edixit universo Orbi suo, nequis Effigiem regis temere affumilaret, ære, colore, calamine; Quin solus cum Polycletus ære duceret, solus *Apelles* coloribus delinearet.—Eo igitur omnium metu factum, solus Alexander ut ubique Imaginum summus esset: Utque omnibus Statuis, & Tabulis, & Torcematibus idem Vigor acerrimi Bellatoris, idem Ingenium maximi Honoris, eadem Forma viridis Juventutis, eadem Gratia relictae frontis cerneretur. *Apuleius in Florida. Plin. Hist. Natur. lib. 7. c. 37.*

Apelli fuit perpetua consuetudo nunquam tam occupatam Diem agendi, ut non Lineam duendo exerceret Artem: Quod ab eo in Proverbium venit.—*Amphion* de positione cedeat; plura solus prope quam ceteri omnes essent; voluminibus etiam editis, quæ Doctrinam eam continent.

(3) Of this Self-Confidence there is a Saying of *Menæchmus* the Painter, recorded by *Diogenes Laertius*, lib. 1. in *Polemone*. *Μεναχμὸς ὁ ζωγράφος ὁ τῆς τε καὶ ζωγραφίας καὶ διὰ τοῦ αὐτοῦ πρὸς καὶ ἐκκαθάρσεως τῆς ψυχῆς ἐπιτηδεύων, ἵσχυος δὲ ἐπὶ τῆς ἰσχύος: Val. Max. lib. 3. c. 7.* gives an Instance of this in *Zenxis*. This and other Instances are brought by *Aristides*, tom. 3. *Orat. 5. de Paphlagoniæ*: In which he asserts, Magnam sui fiduciam non

Fuit *Apelles* non minoris simplicitatis quam artis. Præcipua *Apellis* in arte venustus fuit, cum eadem ætate maximi Pictores essent; quorum opera cum admiraretur, collaudatis omnibus, deesse iis unam illam Venerem dicebat, quam Græci *ψαγίρα* vocant: Cætera omnia contigisse, sed hac solâ sibi neminem parem. Idem & aliam gloriam usurpavit, quum *Protogenis* opus immensi laboris, ac curæ supra modum anxie, miraretur: Dixit enim, omnia sibi cum illo paria, aut illi meliora, sed uno se præstare, quod manum ille de tabula non sciret tollere: Memorabili præcepto, nocere sepe nimiam Diligentiam.—Fuit enim *Comitis* illi, propter quam & gratior *Alexandro Magno*, frequenter in officinam ventitanti: Nam, ut diximus, ab alio pingi se vetuerat Edicto:—

His Diligence to improve himself.

His excellent Advice to Painters.

Raphael's Character.

How Apelles was formed by Pamphilus.

Satisfaction with one's self on the account of real Merit, is distinguish'd from ill-founded Vanity, Pride, and Self-Conceit, by this agreeable Characteristick which always attends it, that while it looks with a friendly encouraging Aspect on any valuable Accomplishment in others, it never allows one to sit down contented, as if there were no higher Attainments to be pursued than those he is already master of; but is on the contrary the keenest Incentive to Progress and Improvement. And accordingly, *Apelles*, far from imagining himself at the Top of Perfection, continued, after all the Advances he had made, and the Glory he had justly acquired, indefatigably to aspire after greater Excellence in his Art. He was thus an Example to Painters of the earnest and persevering, emulous Zeal that alone can perfect the Artift and the Arts, of Diligence and Care to improve one's Ideas and Taste of Beauty and Greatness; Diligence and Ambition to excel one's self as well as all others: And, at the same time, he, by his modest Censure of *Protagenes*, has left one of the best and most instructive Lessons to Painters, with regard to that Over-carefulness and too rigorous, anxious Exactness in correcting and finishing, by which Pictures are deadened, dispirited, and lose all Grace (4). He well knew the Difference between Nicety or Concianness, and true Elegance; how necessary to Grace and Beauty, and the Perfection of Works of Genius and Fancy, Ease, Freedom, and the Hiding of Art and Labour are: And therefore he owned that he only had the Advantage of *Protagenes* in this respect, that he had found out the Secret of discerning when to stop and lay aside his Pencil; whereas *Protagenes* not knowing when to give over, his Works appeared too labour'd, and had not the Spirit, Ease, and Grace, that are the great Charms in Painting: An important Lesson in all the Arts, and often applied by *Cicero* and *Quintilian* to Oratory (5).

NOW *Raphael* is praised for the same Courteousness to his Rivals, Affability and Communicativeness to all; the same readiness to commend whatever is excellent, and to learn from every one; the same Ambition to be ever improving, without which any degree of Self-confidence is insufferable Arrogance. And what that Grace means in which *Apelles* so greatly excelled all his Competitors, can only be understood and learned from *Raphael* or *Corregio's* Works. For that *Je-ne-say-quoi* of Sweetness duely mixed with Freedom and Greatness, that at the same time touches the Heart and soothes the Imagination, cannot be defined by Words or taught by Rules; it is in a peculiar Sense the Gift of Nature, and can only be distinguish'd by the Eye, and felt within one.

ONE Circumstance more is well worth our Observation with regard to those two greatest Painters, that as *Apelles* is highly praised for hitting the best Likeness of Persons, and exhibiting their Minds as well as their Bodies (6); so *Raphael's* Portraits have always been exceedingly admired on the same account, and judg'd expressive of the Souls of the Personages they represented, and not merely of their outward Forms.

PAINTING then had arrived to such a pitch of Perfection and Excellence amongst the *Greeks* in *Apelles*, that none hath ever been able to come near him but *Raphael*, who had the same Temper, Genius and Turn of Mind.

BUT how came it to such a height of Perfection? *Pamphilus* the Master of *Apelles* had joined to the Art of Painting, the Study of all the Liberal Arts and Sciences, which enlarge, elevate, and enrich the Mind; of Mathematics especially, without the Help of which, he us'd to say, that it was impossible to bring Painting to Perfection. And thus he contributed exceedingly to the Improvement and Reputation of the growing Art. He had the Interest to procure certain valuable Privileges (7) and Advantages to its Students

non dedecere magnas Animas, neque Artificibus eximia crimen superbie protinus impingendum, cum sibi met ipsis non plus quam equum esse tribuunt. This is the Scope of the whole Oration.

(4) 'Tis thus *Pliny* himself describes the bad Effect of Over-diligence in the Character of *Callimachus*, *Nat. Hist.* 34. 8. *Callimachus* semper Calumniator sui, nec finem habens Diligentiae, ob id Cacizo-technos appellatus, memorabili exemplo adhibendi curae modum. Hujus sunt filantis Lacrimae, emendatum opus, sed in quo gratiam omnem diligentia abstulerit. Hunc quidem & Pictorem fuisse tradunt.

(5) In omnibus rebus videndum est quatenus: etiam enim suis cuique modus est, tamen magis offendit nimium quam parum. In quo *Apelles* Pictores quoque eos peccare docebat, qui non sentirent quod esset satis. *Cic. Orator.* n. 22.

Et ipsa emendatio finem habet. *Quint. Inst. lib. 10. c. 4.* Utilissima est diffimulata subtilitas, quae effectum appetit, habitu latet. *Senec. in Pro. lib. 1. Contro.*

(6) *Apelles* pinxit imagines similitudinis adeo indifferet, ut (incredibile dictu) Apion grammaticus scriptum reliquerit, quandam a facie homines addivinante, quos

Metoposcopos vocant, ex his dixisse, aut futuræ mortis annos, aut præteritæ. Pinxit & Antigoni Regis imaginem altero lumine orbam, primus excogitata ratione vitia condendi. Obliquam namque fecit ut quod deat Corpori, Pictura deesse videretur, tantumque eam partem e facie ostendit, quam totam poterat offendere. *Plin. lib. 35.*

N. B. Once for all 'tis proper to observe with regard to the Chronology of the ancient Painters, That *Zeuxis*, *Parrhasius*, *Melanthius*, and *Pamphilus* were contemporary. They are placed in the 95th Olympiad, A. M. 3604. *Apollodorus* was likewise contemporary with *Zeuxis*. Before them were *Pheidias*, *Panænus* and *Polygnatus*. This last in the 90th Olympiad, A. M. 3582. The two former were Brothers, and flourish'd in the 84th Olympiad, A. M. 3560. *Aristides* and *Protagenes* were contemporary with *Apelles*. *Euphrates* was Scholar to *Aristides*, *Paulus* to *Pamphilus*, &c.

(7) *Eupompos* docuit *Pamphilum* *Apellis* præceptorem. — Ipse (*Pamphilus*) Macedo natione, sed primus, in Pictura, omnibus literis eruditus, præcipue Arithmetice & Geometrice, sine quibus negavit artem perfici posse. Docuit neminem minoris talento, annis decem; quam mercedem ei *Apelles* & *Melanthius* dedere. Et hujus auctoritate effectum est, Sicione primum, deinde & in

and Professors, which greatly ennobled the Art in the Opinion of the World; and so were no inconsiderable Incentives to those to apply themselves to it who are most likely to succeed in Painting, or indeed to improve any ingenious Art: But, which is of principal moment, he first introduced the Custom at *Sicyon*, that was soon followed throughout all *Greece*, of teaching the Elements of Design very early in the Schools amongst the Liberal Arts; by which means, no doubt, Painting became in a little time generally understood by all who had a liberal Education, and consequently was very highly relish'd and esteem'd. We may easily conceive, that the Art must have gained very great Improvements from a Painter so universally well acquainted with all the Parts of polite Literature, with Philosophy, and every other useful Science; and who employ'd every Branch of his Scholarship towards perfecting his favourite Profession. For this, like every other Art, can only be advanced, and improved, in proportion as its Scope, Extent, Power and Excellence are fully comprehended; and in consequence thereof all necessary Aids from the other Sciences are called upon to assist, and perfect it. This uncommon Genius not only practis'd the Art with great Success, but taught it and wrote of it with equal Applause (8). And to his Instruction was owing an *Apelles* in a great measure; so true it is, that the best natural Genius, as well as the best Soil, requires proper Culture; and that Art and Nature must conspire together to produce truly beautiful, generous Plants (9). So *Horace* speaking of Painting as well as Poetry,

His Character and Accomplishments,

— *Ego nec Studium sine divite vena
Nec rude quid profit video ingenium. Alterius sic
Altera poscit opem res, & conjurat amice.* Hor. Art. Poet.

NOW such a Genius was *Leonardo da Vinci* in the latter Age of Painting; and to his like Abilities and Accomplishments is the Improvement of the Art at that Period ascribed. He was one of the completest Scholars and finest Gentlemen of that Age; a Person of very extraordinary natural Endowments, and of vast acquired Parts; he was particularly well-skilled in the Mathematicks; in those Parts of that Science at least which relate more immediately to the Arts of Design. He not only shew'd the Usefulness of that Science to a Painter by his Performances and Writings; but gave in the general, by his Works and Lessons, a larger Notion and a higher Idea, than had been hitherto conceived, of the Grandeur, Truth, and Sublimity the Art is capable of attaining, and ought to aspire after. And thus he had so great a share in kindling the Ambition and Emulation of Painters; in directing them to the right Method of improving the Art, and in procuring just Esteem to its Students and Professors; that he is justly said to be one of those who in any Age have contributed the greatest share towards the Advancement of Painting to its true Dignity and Glory. By his Interest an Academy of Painting was founded at *Milan*, which was under his Direction for a long time; and conducted not a little to promote the Knowledge, Taste, and Love of the then growing Art. He practis'd it, taught it, and wrote of it with great Approbation. And to him we are chiefly indebted for the Perfection of a *Raphael*, who soon learned from his Instructions to quit *Perugino* his first Master's dry, stiff, insipid Manner, to form greater and nobler Ideas, and to paint with more Spirit and Strength: To which good Qualities his own natural Genius quickly added that Grace, in which no other ever came so near to *Apelles*.

Leonardo da Vinci, by whom Raphael was formed, had the same Talents with Pamphilus. They were both Mathematicians, &c.

THE chief Excellence of *Pamphilus*, and *Leonardo da Vinci*, seems to have consisted in giving every thing its proper Character; in the Truth of their Design, and the Grandeur of their Conceptions. And it is observable, that, as *Pamphilus* studied under *Eupompus*, who valued himself upon studying Nature, the great Mistress of Painters, imitating her with Taste and Judgment, and not servilely following any Artist (10); so *Leonardo da Vinci*,

And they both had Masters of the same Turn and Genius.

tota Græcia, ut pueri ingenui, omnia ante, Graphicen, hoc est, Picturam, in Buxo docerentur, reciperenturque ea ars in primum gradum liberalium. Semper quidem bonos ei fuit, ut ingenui exerceant; mox ut honesti; perpetuo interdicto ne servitia docerentur, &c. *Plin. Nat. Hist.* 35.

Floruit circa Philippum, & usque ad successores Alexandri Pictura præcipue, sed diversis virtutibus. Nam cura Protagenes, ratione Pamphilus ac Melanthius, &c. *Quin. Inst.* 12. 10.

(8) *Suidas* mentions him as a Writer on Painting.

(9) Ut ager quamvis fertilis, sine cultura fructuosus esse non potest, sic fine Doctrina animus; ita est utraque res sine altera debilis. *Cic. Tusc. Quæst.* lib. 2.

(10) Tradunt Lyffippum primo ærarium fabrum, audendi rationem cepisse Pictoris Eupompi responso: eum enim interrogatum, quem sequeretur antecessentium? dixisse, demonstrata hominum multitudine, naturam ipsam imitandam esse, non artificem. *Plin. l.* 34. c. 8.

Of *Andrea Verrocchio*, Master to *Pietro Perugino*, and *Leonardo da Vinci*, *Vasari* thus speaks—Fù nè tempi suoi

Orefice, prospettivo, scultore, intagliatore, pittore, e musico. Ma in vero nell' arte della scultura, e pittura, hebbe la maniera alquanto dura, e cruda; e come quello che con infinito studio se la guadagnò più che col beneficio, o facilità della natura—in giovinezza attese alle scienze, e particolarmente alla geometria—sono alcuni disegni di sua mano nel nostro libro, fatti con molta pazienza, e grandissimo giudicio, in fra i quali sono alcune teste di femina con bell' arte, & acconciature di capelli, quali per la sua bellezza *Leonardo da Vinci* sempre imitò: sonni ancora dua cavalli con il modo delle misure, e centini da fargli di piccoli grandi, che venghino proportionati e senza errori. — *Andrea* dunque usò di formare, con forme così fatte, le cose naturali, per poterle con più commodità tenere iuvari, & imitarle, cioè mani, piedi, ginocchia, gambe, braccia, e torci. Dopo si cominciò al tempo suo a formare le teste di coloro, che morivano con poca spesa; onde si vede: ogni casa di Firenze sopra i camini, uci, finestre, e cornicioni infiniti di detti ritratti, tanto ben fatti, e naturali, che paiono vivi. *Vit. di Pittore di Gio. Vasari.* See *Il Riposo di Borghini*.

See likewise *Leonardo da Vinci* on Painting, the *English Translation*, what he says of Nature, p. 32. A Painter ought to have his Mind continually at work, and to make

Varci, who hath very strongly recommended by his Writings the Study of Nature's Laws and Liberties to all who would arrive at any Perfection in Painting, had a Master (*Andrea Verrocchio*) who was very well skill'd in Opticks and several other Sciences, and a very assiduous Student and Imitator of Nature. Thus it was by similar Talents of its Professors, that the Art was brought to so equal Perfection in those two Ages of it.

*Zeuxis et Apollodorus
Colores suos est
se discunt.*

*From whom he
learned the Art.*

ZEUXIS is esteem'd the best Colourist amongst the ancient Painters; but *Apollodorus* had opened the Door by which he enter'd into the profoundest Secrets of the colouring Art. *Pliny* tells us (11), the famous Statuaries who flourish'd before his time must certainly have been great Masters of Drawing, if the Painters were not: But he was the first, it seems, who remarkably excelled in mingling, or laying on Colours, or in both; and in the Distribution of Lights and Shadows. He is celebrated for his good Choice of Nature, and for giving Beauty, Strength, and Relief to his Figures, far beyond what any Painters before him had been able to do. He understood how to give every thing the Touches which are most proper and suitable to them, such as distinguish them from each other, and give the greatest Spirit and Truth to a Picture. This is that great and difficult Art which *Pliny* calls *Species rerum exprimere*, i. e. to exhibit the things themselves. The Colouring of *Apollodorus* is spoken of in such a manner by the Ancients, that he seems to have made some Discovery in the Use of Colours, that produced as new and surprizing Effects at that time as the Secret of Oil-colours did, when, being found out by *Jean Van Eyck* in *Flanders*, it was brought into *Italy* by *Antonello di Messina*, tho' not of the same kind; for it does not appear that the Art of preparing Colours with Oil was known to the Ancients, as highly as their Colouring is commended for all the charming Effects Colouring ever hath, or can possibly produce.

APOLLODORUS is greatly praised for his Intelligence of Colours, and of the Clair-obscure and the illusive Power to which he had thereby rais'd the Art: And yet *Zeuxis* (12), according to the same Authors, so far out-stripp'd him in this part of Painting, that they seem not to know how to express the superiour Beauty, Union, Harmony, and Melodiousness of his Compositions. Must not Colouring then have been exceedingly perfect? Whatever *Zeuxis* painted was the thing itself, with such Propriety, Union, Tenderness, Harmony of Colours, and such a charming Relief was it express'd: All he did was Nature; but beautiful Nature; the most perfect Nature: So that by him Painting was render'd a completely deceiving and enchanting Art. This is the Substance of what is said in his praise.

*So Titian amongst
the Moderns.*

NOW the same Excellencies are justly ascribed to *Titian*: His Colouring is wonderfully glowing, sweet and delicate; it is real Life; but Life seldom seen; for in such great Masters Art really excels Nature; or at least Nature in her most common Effects.

*From whom he
learned the Art.*

HERE again we see Art advancing to Perfection by gradual steps, as all things in Nature do, from Infancy to Vigour and Ripeness (13). Many Improvements had been already made in Colouring; and it was *Titian's* Fellow-Scholar and Rival, who first found out the admirable Effects of strong Lights and Shadows, and began to make choice of the warm glowing agreeable Colours, the Perfection and entire Harmony of which were afterwards to be found in *Titian's* Pictures. His first, were in a dry mean manner; and it may be justly said, that he improved more by the Emulation that was between him and his Fellow-Disciple, than by all the Instructions he had received from *Bellini* their Master; in like manner as the great Improvements *Zeuxis* made in the same part of Painting, are attributed chiefly to the Rivalship betwixt him and *Apollodorus*, and his Contests with *Parrhasius* (14).

make Remarks on every Subject, &c.—p. 34. among other things I shall not scruple to deliver a new Method, &c.—p. 56. take notes of the Muscles, &c.—p. 67. when you understand Anatomy and Perspective, take all occasions of observing different Attitudes and Gestures of Men in different Actions, &c.

(11) Ab hoc (Apollodoro) fores apertas Zeuxis Heracliotus intravit.—Audientemque jam aliquid, penicillum, ad magnam gloriam perduxit. *Plin.* 35. He speaks often in the same Style of other Artists, Evecta supra humanam fidem ars est successu, mox & audacia, *lib.* 34. c. 7. Apollodorus Atheniensis primus species exprimere instituit, primoque gloriam penicillo jure contulit.—In luminibus artis primus refulsit, neque ante eum tabula ullius ostenditur quæ teneat oculos. *Plin.* 35. Apollodorus pictor qui mortalium primus invenit rationem commiscendi Colores, & eadem umbrarum expressionem, Atheniensis erat. *Plutarch. Bellum an pace*, &c.

(12) Zeuxis atque Parrhasius, non multum ætate distantes, circa Peloponnesiacæ ambo tempora (nam cum Parrhasio sermo Socratis apud Xenophontem invenitur)

plurimum arti addiderunt. Quorum prior luminum umbrarumque rationem invenisse, secundus examinasse subtilius lineas tradidit. *Quintil. Inst. lib.* 12. c. 10. Zeuxidis aut Polygnoti aut Euphranoris tabulæ, sectantur opacum quid, ac spirans, & recedens aliquid & eminens, *Philos. de vit. Apol. lib.* 2. c. 9. Equidem respondet Aristodemus Homerum in pangendis carminibus epicis admiratum sum maxime: In Tragedia Sophoclem: In Statuaria Polykletum: In Pictura Zeuxiam. *Amop. Apomnem. c.* 4. An pateretur hoc Zeuxis, aut Philidas, aut Polyctetus, nihil se scire, cum in his esset tanta solertia? *Cic. Acad. l.* 2. & *de Orat. lib.* 3. Nam & Zeuxidis manus vidi, nondum vetustatis injuria yctas, & Protogenis rudimenta, cum ipsius Naturæ veritate certantia. *Petr. Satyr.*

(13) Nihil est in Natura rerum omnium, quod se universum profundat & quod totum repente evolet; sic omnia quæ fiunt, quæque aguntur acerrime, lenioribus principis Natura ipsa prætexuit. *Cic. de Orat. lib.* 2.

(14) In eum Apollodorus versus fecit, artem ipsi ablatam Zeuxin ferre secum, Descendisse Parrhasius in certamen

ZEUXIS is censured by some for making his Heads, and all the Extremities too big. *Quintilian* says, he was thought to have made his Bodies always larger than Life; and to have imitated *Homer* in that respect, who has been observed to give even his Women a Largeness approaching to masculine. And doubtless (saith this Author) he imagined by so doing, that he gave more Dignity and a nobler Air to his Figures (15). But the greatest Fault with which this Painter is charged, is his not having painted Manners. Tho' *Pliny* mentions a *Penelope* by *Zeuxis*, in which he (16) seemed to have expressed her modest, soft Character and Manners; and some other Pieces that do not deserve that Censure: yet *Aristotle* and others have remarked that Defect in this renowned Colourist (17.)

They are censured for the same Defects and Faults.

NOW the same Fault is found with *Titian*, and with all the Painters in general of the *Venetian* School, who so eminently excelled in Colouring. And thus it hath been observed in ancient Times as well as modern, that as the best Colourists have failed in that other most essential part of Painting; so, on the other hand, those who excelled in correct Design and just Expression, were defective in Colouring: So limited is human Perfection, or so extremely difficult it is to excel in many things, as an excellent ancient Author observes on this Subject (18.)

IT is however entirely a modern Dispute which of these Parts is the most excellent. From what is said of *Zeuxis*, on account of his not having studied Expression enough, by that excellent Critick of all the polite Arts, the *Stagyrite*, (at the same time that his sweet, harmonious, enchanting Colouring is so exceedingly praised) and from a Conversation of *Socrates* (19) with the best Artists of his time, (in which he shews that the Representation of Manners is the principal Beauty of the imitative Arts) we may learn that the best Judges in ancient Times were not at a stand what to think when the Soul was not expressed by a Picture, however fine the Flesh and Blood might be. They could not but admire the Art which was able to go so far as to give the most plausible Appearance of real Life, a very fine Carnation (as the Painters call it) to a Figure; but at the same time they regretted, that the same admirable Skill and Dexterity had not the other Talent, of exhibiting Manners and the Qualities of the Mind, joined with it; in order to make the Art not merely wonderful and pleasing to the Sight, but instructive too in Morals, by which means it might have become as useful as it was agreeable. And what indeed are fine Proportion and regular Features in real Life, if a Soul is wanting; or if there is neither Sense nor Meaning in the Countenance and Gait, no Spirit, no Vivacity, nothing that bespeaks Intelligence, nor any one Quality of the Mind; or, in a word, if no Manners are expressed? Does not an Idiot-Look destroy the Effect of all the outward Charms of Shape, Colour, and Stature; and rob the Fair-one of all her Power to touch our Hearts, though formed in all the Exactness of Features, and with all the Beauty of the finest Complexion? We may judge what it is that strikes and enchants, by the Praises that are extorted so soon as we are touched. For if it is not some particular outward Expression in the Turn of Features, or in the Air and Mien, of something that dwells within; if it be not this which charms, why is it that we naturally and immediately cry out, what a sprightly Look! what a graceful Mien! what a majestic Air! what a soft gentle Look! how much Goodness and Sweetness! what Affability, what Humanity, what Freedom of Mind, or what Sagacity and Judgment! And must it not then be the same in an Art which imitates Life? Can there be Beauty in the finest unmeaning Portrait, since there is none in such a real Face? Or is it possible that the famous *Helen* of *Zeuxis* (20) could have been esteemed the most perfect Model of female Beauty, if it expressed none of the feminine Affections and Graces, but had an insipid, senseless Countenance and Air? How very unvaluable must a Picture of *Penelope* have been, if it did not represent her as *Homer* hath done, in comparison of one that did?

Of the Dispute about Colouring, Design, and Expression, to which the preference is due.

The Sentiments of ancient Critics about it.

Swift

tamen cum *Zeuxide* traditur; Et cum ille detulisset Uvas pictas tanto successu ut in scenam Aves devolarent. There is a *Greek* Epigram, alluding to these Grapes, in the *Anthol*: thus translated by *Gratius*.

*Vix est ab rebus ita ut abstineam mamon,
Ita ne Golorum forma deceptum trahit.*

(15) *Zeuxis* plus membris corporis dedit, id amplius atque augustius ratus; atque (ut existimant) *Homerum* secutus: cui validissima forma, etiam in foemina placet. *Sympt. Inft. l. 12. c. 10.* So *Pliny*, Deprehenditur tamen *Zeuxis* ceu grandior in capitibus articulisque; aliqui tantum diligentia, &c. *Plin. 35.*

(16) Mores pinxille videtur. *Ibidem.*

(17) Plurimorum juniorum Tragediæ sunt sine moribus, & multi profus poetæ sunt tales: Ita quoque inter Pictores *Zeuxis* se habet ad *Polygnotum*. *Polygnotus* enim est bonus morum pictor, at *Zeuxidis* pictura nullo habet mores. *Arist. Poet. c. 6.*

(18) *Diodorus Siculus*, lib. 26. makes this Observation, Fieri nequit ut Natura mortalis, etiam si scopum sibi propositum assequatur, comprehensionem omnium sine ulla

reprehensione obtineat. Neque enim *Phidias*, in magna habitus admiratione ob simulacrorum eburneorum fabricationem; neque *Praxiteles* qui lapideis operibus eximie admisit affectiones animi; neque *Apelles* aut *Parrhasius*, artem pictoriam experienter temperatis coloribus ad summum fastigium provehentes, tantam in suis operibus experti sunt felicitatem, ut peritæ suæ effectum profus irreprehensibilem exhiberent. Cum enim homines essent, ac primas obtinerent in iis quæ sibi agenda fusciperant, nihilominus tamen propter imbecillitatem humanam in multis a proposito sibi scopo aberrarunt.

(19) *Xen. Apomnem. c. 10.* Ergo Statuariam, subjecit *Socrates*, animi actiones, per formam, representare oportet.

(20) *Zeuxis* Pictor in magna erat admiratione apud *Crotoniatis*. Huic *Helenam* pingenti, miserunt pulcherrimas quas penes se habebant *Virgines*, ut eas inspiceret nudas: Ex multis itaque partibus, pulcherrimum quodque in animo comprehendens artem, construxit opus perfectæ pulchritudinis ideam representans. *Dion. Halic.* So *Gicero de Inventione*. *Patrius Maximus* tells us, Cum pinxisset *Helenam*, quid de eo opere homines censuri essent, expectandum non putavit, sed protinus hos versus adjecit ex *Iliad* 3. ver. 156.

An ESSAY on the Rise, Progress,

Swift from above descends the royal Fair;
Her beautiful Cheeks the Blush of Venus wear
Chastened with coy Diana's pensive Air. Odyf. B. 17.

SOME Critics, being aware of this, have endeavour'd to reconcile what *Aristotle* says of *Zeuxis*, with the Praises given to him by others: *Pliny* in particular, by means of that Division of Affections very generally received amongst Philosophers, into soft and rough, smooth and boisterous (21). And it hath indeed been remark'd at all times, that some Painters have excelled in representing the one kind, and some in expressing the other. But this Distinction between Passions, tho' *Pliny* himself uses it afterwards in his Character of *Aristides*, is not sufficient to reconcile what he says of *Zeuxis*, with the Account of his Pictures given by *Aristotle*, who had much better Opportunities of being acquainted with their Perfections or Imperfections: For, according to *Pliny*, he had not only painted the Manners of *Penelope*, that is to say, the soft, tender, modest Virtues that make her Character in the *Odyssey*; but likewise other Subjects in which he had expressed the violent Passions; as for example, *Hercules* yet an Infant strangling the Serpents before his trembling Mother (22): But *Aristotle* expressly says, on the other hand, that there are no Manners in his Pictures.

*Zeuxis and Titian
excell'd in Colouring,
but not in ex-
pressing Manners.*

WHEN therefore all the Accounts that are given us of *Zeuxis* are compared together, what is said by *Aristotle*, with respect to the want of Manners in his Pictures, must be understood in the same way as the like Charge against *Titian* or the *Venetian* School in general, that is, in a comparative Sense, or in respect of other Masters who chiefly studied Expression, and eminently excelled in it; as the best Masters of the *Roman* and *Florentine* School among the Moderns: And, amongst the Ancients, *Apelles*, *Aristides*, *Timantides*, and others. It seems manifest that *Zeuxis*, like *Titian*, far excelled all in Colouring, but was like him also inferiour to many in Expression.

BUT whatever may be determined with regard to this Censure of *Zeuxis*, it was, in the Opinion of the Ancients, but the lowest Attainment of a Painter, to be able to give the truest Appearance of Flesh and Blood, or a fine natural Colouring to Bodies, however rare and difficult a Talent that may be: Correctness of Design, and Truth of Expression, are, according to them, the chief Excellencies; for the sake of which, Defects in Colouring will be easily forgiven and over-looked by the most understanding; that is, by those who seek from Pictures not merely Gratification or Pleasure to the Sense, but Employment and Entertainment to their Understanding, and agreeable wholesome Exercise to their Affections: In order to gain which great Ends of Painting, Pictures must be animated by Minds; they must have Souls; Characters and Manners must be painted.

*What Painting pro-
perly so called is,
and its Excellence.*

ON the other hand, however, it is owned, by the same Ancients, to be by the skillful Management of Colours, that the specious Appearances of Objects are represented, and that the Pencil aspires after complete Deceit, and a full Command over our very Sense: And consequently, it is not mere Drawing, however correct, and expressive, but Painting, by the united Force of different Colours, that can be called the thoroughly imitative and illusive Art (23).

THO' *Apelles* could not have given Beauty and Grace to his Pictures, nor have deserved the high Praises that are bestowed upon him by the consenting Voice of all ancient Writers, had he not understood Design, Proportion and Expression extremely well; yet he was excelled in Symmetry and Proportion by *Astelepidorus*, as he himself generously acknowledged: And *Aristides* seems to have surpassed him in representing the Passions. As for Symmetry and Proportion, it was *Parrhasius* the Contemporary of *Zeuxis* who first fully understood and observ'd it.

*Parrhasius's Skill
in Symmetry, in
rounding off the
Extremities, and in
painting Charac-
ters.*

HE is highly commended for the Softness, Delicacy, and Elegance of his Out-line. *Pliny* expatiates with delight upon his excelling eminently in rounding off his Figures, so as to detach them from the board, and to make them stand out with great Strength and Relief.

This

(21) See this Division explained at large, *Quint. Inst.* l. 10. c. 2.

(22) Fecit & Penelopen, in qua pinxisset mores videtur; & Athletam;—Et Hercules infans, Dracones stragulan, Alcmene matre coram pavente & Amphitryone. *Plin. lib. 35.*

As for the reading *amores* instead of *mores* in *Pliny*, it not only implies that *Zeuxis* did not paint the *Penelope* of *Homer*, (but another *Penelope* of a lascivious prostituted Character: which cannot be admitted.) But it supposes Amorousness and Lasciviousness painted, and yet no Manners expressed, which is manifestly absurd. *Amores* in Poetry is always understood in a general Sense, comprehending not only the good Affections and Manners, but all the Affections and Manners of whatever kind,

whether good or blameable. A Character either in Painting or Poetry is said to be *bene morata*, or to have Manners, if it is a probable, consistent, well-drawn Character, whether it be moral or immoral, as we call it.

See *Cicero de Off. lib. 1. c. 28.* Sed tum servare illud Poetas dicimus, quod deceat, cum id quod quaque persona dignum est & fit, & dicitur. So *Horace*,

*Interdum speciosa locis, morataque recte,
Fabula.*—*Art. Poet. 319.*

(23) Въ изобразеніи картинъ не только живописецъ, но и скульпторъ, и архитекторъ, и вообще художникъ, долженъ имѣть въ виду не только красоту, но и нравственность. *Plut. de Poet. Ind. Apol. Idorus* is called the first great Light among the Painters, because those before him only understood Drawing; he is the first who began to colour agreeably.

This is indeed a very masterly part; and as *Pliny* says of the ancient Painters, so it may be likewise said of the Moderns, "Tho' many have succeeded very well in Painting the middle Parts, very few have been able to come up to the thoroughly illusive way of terminating the Extremities, so as to give them a just degree of Roundness, and make them fly off, inviting the Eye to look behind them, and promising as it were to discover what they hide (24)." But this wonderful Art ought rather to be called the Subtlety than the Sublimity of Painting (25), which last belongs more properly to the poetical Part of it, consisting in Greatness of Invention and Composition; Nobleness of Ideas; Energy of Expression, and a grand Taste joined with Beauty and Grace.

Praised.

THE same *Parrhasius* is also much commended for the sprightly, significant Airs of his Heads, and the Comeliness and Sweetness he gave to his Countenances. Now *Corregio* amongst the Moderns excelled in many of these Qualities: He was not correct in Design; but his Pencil was wonderfully soft, tender, beautiful, and charming: He painted with great Strength and Heightening, and there was something truly grand in his Manner: He understood how to distribute his Lights in a way wholly peculiar to himself, which gave an extraordinary Force and Roundness to his Figures. This Manner is said by some Artists (26) to have consisted in extending a large Light, and then making it lose itself insensibly in the dark Shadowings which he placed out of the Masses. It is this Art, say they, that gives his Pictures so great Roundness, without our being able to perceive from whence such Force proceeds, and so vast a Pleasure to the sight: And in this part the rest of the Lombardy School copy'd him. His Manner of designing Heads, Hands, and Feet, (say they) is very great, and well deserves Praise and Imitation: He had also found out certain natural and unaffected Graces for his Madonna's, his Saints, and little Children, which were proper to them, and are wonderfully pleasing.

He may be compared with Corregio in some respects, tho' the latter was not equal to the former in Corregio's of Design.

Corregio's Excellence.

IN several other Circumstances there is a great Affinity and Likeness between this eminent modern Painter and *Protagoras*, Contemporary of *Apelles*, and one of the greatest ancient Masters, as we shall afterwards observe. But with regard to *Parrhasius*, it is worth our attention, that *Socrates* the Philosopher was often with him (27); and, no doubt, this Painter had received very great Instruction and Assistance from one, who together with his Knowledge of Nature, that of human Nature in particular, must have had a very good Idea of Design, having been bred to Sculpture in his younger Days (28). To his Conferences with this Philosopher, it is not unreasonable, in some measure, to ascribe his Skill of Symmetry and exact Observance of it; but more especially his admirable Dexterity in Painting such a variety of shroud, fly, quaint, entertaining Looks: For in this he is said to have made great proficiency (29), and to have shewn a vast Fertility of Genius and Imagination. This appears sufficiently from the Description that is given of his Picture of the People of *Athens*, representing by several well-distributed and judiciously-managed Groups in one Piece, a very considerable Diversity of Humours, Tempers and Characters.

How much Parrhasius may have profited by his Conversations with Socrates.

NOW *Socrates* is famous for his deep Insight into Human Nature, and his vast Comprehension of Men and Manners; for his ironical humorous Turn, and the wonderful Facility with which he could assume any Mien, or put on any Character, in order to accomplish more successfully, his truly philosophical Design of stripping all false Appearances of Wit, Learning or Virtue, of their artificial Varnish, and exposing them in their native Colours.

(24) *Primus* (*Parrhasius*) *symmetriam* *Picturæ* dedit: *Primus* *argutias* *vultus*, *elegantiam* *capilli*, *venustatem* *oris*; *confessione* *artificum*, in *lineis* *extremis* *palmarum* *adeptus*. Et hæc est in *Pictura* *summa* *sublimitas*. *Corpora* enim *pingere* & *media* *rerum*, est *quidem* *magni* *operis*; sed in quo multi *gloriam* *tulerint*: *Extrema* *corporum* *facere* & *definitis* *picturæ* *modum* *includere*, *rarum* in *successu* *artis* *invenitur*: *ambire* enim *debet* *se* *extremis* *ipsa* & *sic* *desinere*, ut *promittat* *alia* *post* *se*; *ostendatque* *etiam* *quæ* *occultat*. *Plin.* 35.

Ludovicus *Demontisius* *says*, *Sic* *malim* *legere* (*extrema* *corporum* *facere*, & *definitis* *Picturæ* *modo* *illudere* *rarum* in *successu* *artis* *invenitur*.) *Nam* *definitis* *Picturæ* *modum* *includere* *quid* *fit* *nescio*, sed *definitis* *Picturæ* *modo* *spectantibus* *illudere*, *hoc* *artis* *est*. *Lud. Demont. Comment. de* *Sculp. &* *Pict. Antiq.*

(25) This is called by others *Subtleties*. *Parrhasius* examined the lines subtilis, traditur. *Quint. Inst. lib. 12. c. 10.* Tanta enim subtilitate extremities imaginum erant ad similitudinem præcise, ut crederes etiam animorum esse picturam. *Petr. Arb. Satyr.* And *Pliny* himself afterwards, Ferunt artificem protinus, contemplatum subtilitatem, difficile, &c. The Sublime in Painting is that which he describes afterwards in the Character of *Timanthes*, and what *Varro* ascribes to *Euphranor*.

(26) See *Felbien* and *Mr. Graham's* *Lives of the Painters*.

(27) *Xen. Apom. cap. 10.* Præterea siquando cum aliquibus colloqueretur, qui artificia nollent, etiam his proderat. There follows a Conversation of *Socrates* with *Parrhasius*, and another with a *Staurary*.

(28) *Socrates* filius erat *Sophronis* lapidarii, & *Phænares* obstericis, (quemadmodum & *Plato* in *Theæto* ait) genere *Atheniensis*, *Pago* *Alopeceensis*. *Duris* vero & *servile* cum se lapides sculpsisse tradit: Est vero illius etiam gratias illas quæ sunt in arce, vestibus induta. *Timon* in *Syllis* dicitur eum vocasse *ἁγῶν*. *Diog. Laert. lib. 2. in Vita Socratis.* In ipso arcis *Atheniensis* introitu, *Mercurium*, quem *Propyleum* vocant, & gratias fecisse dicunt *Sophronis* filium *Socratem*, cui inter homines *Apollinis* *Delphici* oraculum sapientie primas detulit. *Pausan. lib. 1. Suidas in Socrat. Maximus Tyrius, Disfert. 22.*

(29) Quas aut *Parrhasius* protulit, aut scopas; Hic saxo, liquidis ille coloribus Solens nunc hominem ponere, nunc Deum. *Hor. l. 4. Od. 8.* Et cum *Parrhasii* tabulis, signisque *Myronis*, *Phidiacum* vivebat ebrius. — *Juvenal. Sat. 8.*

Date mihi *Zeuxidis* artem, & *Parrhasii* *Sophismata*, *Hymænius* apud *Photium*. *Pliny* commends *Myron* for the same Quality, *Myron* numerosior in arte quam *Polyclætus* & in symmetria diligentior. *Plin. lib. 34. cap. 8.*

Socrates and Parrhasius had the same Talent.

lours (30). *Parrhasius's* House being much frequented by the People of the first Distinction, was often, we are told, the Scene of *Socrates's* Disputes, Conferences, and Lectures. There he frequently took occasion, in his noted, peculiar manner, to give sound and wholesome Advices, or severe Rebukes; and to hold Conversations on the profoundest Subjects in Philosophy and Morals, under the specious Appearance of only intending to criticize a Picture, and unfold the Beauties and Excellencies of the Arts of Design. It is not therefore to be doubted, but the Painter must have been considerably beholden to this most witty, ingenious Philosopher, for the Advances he had made in one of the most difficult, most useful, and most philosophical Parts of the Art; in representing, truly, and naturally, a great variety of Manners and Characters. *Socrates's* chief Talent and peculiar Excellence consisted in the very same Dexterity which distinguish'd this Painter, with whom he was so conversant, that is, in being able to paint Mankind, the Men of *Athens* in particular, with Truth and Spirit; in giving due Propriety, Force, and Relief to the Characters and Personages he had a mind to exhibit; or in making, either the Faults and Imperfections, or the Beauties and Excellencies he drew, so evident, so palpable, that they could not but strike, and make a very deep Impression.

IF we look into the Lives of *Raphael*, *Leonardo da Vinci*, of the *Carraches*, *Domichini*, and all the Painters who excelled in representing the Passions and Manners, we shall find them all to have been no less obliged to the Instructions and Conversation of Philosophers, than *Parrhasius* was to *Socrates*: Being persuaded that the grand Usefulness of Painting consisted in that Art, they took all necessary pains to understand human Nature, and to be able, by a skilful Imitation of its various Workings and Motions, to touch the Heart, and make instructive Impressions upon it.

Parrhasius surpassed by Timanthes.

PARRHASIUS, tho' he greatly excelled in painting human Passions and Manners, was however out-done by *Timanthes* in a trial of Skill betwixt them; the Subject of which was *Ajax* and *Ulysses* contending for the Arms of *Achilles*. *Timanthes's* Picture was preferred by a great Plurality of Suffrages; so great a Master of Expression must he likewise have been (31).

His Character.

THE latter is chiefly renowned for the wonderful Invention and perfect Judgment that appeared in his Works. It was not the mechanical, but rather the poetical Part in which he was so eminent. For tho' he had a very light, and, at the same time, a bold Pencil; yet there was more Genius, Invention, Spirit and Compass of Thought in his Pictures, than Ability of Hand. It was his Ideas and the Talents of his Mind, that were chiefly admired, in consequence of that masterly way he had, of awakening great Thoughts and Sentiments, by his ingenious Works, in the Breasts of Spectators; his wonderful Talent of spreading their Imaginations, and leading them to conceive in their own Minds more than was expressed by his Pictures. In all his Works, says *Pliny*, there was something more understood than was seen; and tho' there was all the Art imaginable, yet there was still more Ingenuity than Art (32). This is the true Sublime in Painting, as well as in Poetry and Oratory. *Longinus* in giving an account of the reason why the true Sublime hath such a powerful and pleasing Effect, describes it just as *Pliny* does this Excellency, he and all ancient Authors ascribe to *Timanthes* above all the other Painters.

He excelled in what may be called the Sublime in Painting. It is described by Pliny as Longinus defines it in Writing.

"WE are so framed by Nature, says *Longinus*, that our Mind is wonderfully exalted by the true Sublime. It raises itself, glories and triumphs with high delight in such Sentiments, as if itself had invented what it hears. If therefore any thing is pronounced by one never so well versed in the Arts of Eloquence, that seems grand and towering, but at the same time does not sink deep into the Mind, awaken and elevate it, leaving behind it more to be contemplated than is expressed; but on the contrary, being pondered, falls

from

(30) In hoc genere Favianus in Annalibus suis Africanum hunc *Emilianum* dicit fuisse, & eum verbo Græco appellat *εἰρων*: Sed, uti ferunt, qui melius hæc norunt, Socratem, opinor, in hac ironia dissimulantiaque longè lepore, & humanitate omnibus præstitisse. Genus est perelegans, & cum gravitate saluum, cumque Oratoriis dictionibus, tum urbanis sermonibus accommodatum. *Cic. de Orat. l. 2.* Primum, inquam, deprecor, ne me, tanquam Philosophum, putetis scholam vobis aliquam explicaturum: quod ne in ipsis quidem Philosophis magnopere unquam probavi. Quando enim Socrates, qui parens philosophiæ jure dici potest, quidquam tale fecit? eorum erat iste mos, qui tum Sophistæ nominabantur: quorum e numero primus est ausus *Leontinas Georgias* in conventu poscere questionem, id est, jubere dicere, quæ de re quis vellet audire. Audax negotium; dicerem impudens, nisi hoc institutum postea traditum ad philosophos nostros esset. Sed & illum, quem nominavi, & ceteros Sophistas, ut e *Platone* intelligi potest, lufos videmus a Socrate. Is enim percunctando, atque interrogando elicere solebat eorum opiniones, quibuscum diserebat, ut ad ea quæ ii respondissent, liquid videretur, diceret. *Cic. de fin. lib. 2. ab initio.*

Tum etiam vita universa ironiam habere videtur, qualis est vita Socratis. Nam ideo dictus *εἰρων*, id est agens imperitum, & admirator aliorum tanquam sapientium, ut quemadmodum *ΑΝΑΓΩΓΕΙΑ* facit continua *ΜΕΜΟΡΕΣ*, sic hoc Schema facit troporum ille contextus. *Quint. Inst. lib. 9. 2.* Nam illa, quæ plurimum est Socratis usus, hanc habuit viam, cum plura interrogasset, quæ fateri adversario necesse esset, novissimè id de quo quærebatur, inferbat, cui simile concessisset, id est, inductio. *Quint. lib. 5. c. 11.*

(31) Ergo magnis suffragiis superatus a *Timanthe*, *Sami*, in *Ajace* armorumque judicio; — *Timanthes* vel plurimum adfuit ingenii. Ejus enim est *Iphigenia*, oratorum laudibus celebrata: Quæ stante ad aras peritura, quum moestos oppinxisset omnis, præcipue patrum, & tristitiae omnem imaginem consumpsisset, patris ipsius voltum velavit, quem digne non poterat offendere. *Plin. 35. Cic. de Orat. Quint. Inst. lib. 11. cap. 13. Val. Max. lib. 8. cap. 2. Exemplo externo 60.*

(32) In unius hujus operibus intelligitur plus semper quam pingitur, & cum sit ars summa, ingenium tamen ultra artem est. *Plin. ibidem.*

"from its first Appearance of Loftiness; such Sayings have no right to be called Sublime, since the Effect perishes with the Sound that conveyed them. For that alone is truly great and sublime which transports the Hearer into a lasting Admiration: It is overpowering and cannot be withstood, but entering into the Mind with irresistible Force, takes firm hold of it, and makes an indelible Impression upon it (33)."

THIS is the best Explication that can be given of the Talent of *Timanthes*, of expressing more than he painted: It is hardly to be understood by a shorter Commentary, or without comparing it with what is defined to be the Sublime in the other Arts. But how far Painting can go, or what it can do in this sublime way, will be best conceived by means of *Raphael's* Pictures, and those of *Nicolas Poussin*, who of all the modern Painters possessed that extraordinary Sublimity of Genius in the highest degree. In several of their Pieces there is a Force and Energy which wonderfully erects and ennobles the Mind, inflames the Imagination, and lights up the Understanding, calling up great and elevated Conceptions, which make so much the more forcible Impression on the Mind, because the Spectator really imagines them entirely his own Product, and, as it were, only hinted to him occasionally by the Pictures he admires. Let any one reflect on what it is that so highly pleases, and transports him, when he considers any of *Raphael's* Cartons, or of *Poussin's* Sacraments, and he will immediately resolve it principally into this surprising Art of affording an inexhaustible Source of true and great Thoughts to the Spectator, in which the Mind exults as its own, more being suggested by these sublime divine Pieces than is fully expressed.

The same in Painting.

It may be best understood from Raphael and Poussin's Pictures.

POUSSIN was so great a Master of Expression, that he is justly reckoned among the chief, if not the greatest, for Painting the inward Sentiments, Affections, and Movements of the human Heart (34). Tho' he failed like *Aristides* in his Colouring, and fell as far short of *Raphael* as the other is said to have done of *Apelles*; yet he deserves the same Character that is given of that great ancient Master; who, as *Pliny* and others tell us, was the first who by Genius and Study attained to the complete Science of exhibiting Manners and Passions of all sorts. They both excelled in painting all kinds of Affections, nor only the soft and tender, but the strong and impetuous. As defective as *Aristides* was in his Colouring, for it was dry and harsh, yet his Pictures were eagerly sought after, highly esteemed and purchased at very high Prices (35); so greatly was his Skill in displaying human Nature, and in touching the Heart valued; and so will *Poussin's* likewise for ever be by all Men of true Taste: The reason is obvious; nothing affects the Heart like that which is purely from itself, and of its own growth. "The most delightful, the most engaging, and pathetic of all Subjects which Poets sing or Artists form, is that which is drawn from moral Life or from the Affections and Passions." Other Imitations may please, but these interest us. This is the Excellence that is likewise ascribed to *Dominichin* amongst the Moderns. While *Guido's* Pictures, by the Beauty and Sweetness of his Pencil, charm the Eye; the natural, and strong Expression of Passions in the other's violently move and agitate the Heart, which (as *Felicien* justly observes) is one of the noblest Effects of Painting (36).

Poussin praised for his Skill in expressing the Passions.

And this the Talent of Aristides.

PROTOGENES was Contemporary with *Apelles* and *Aristides*, and he is classed amongst the best ancient Painters. *Aristotle*, that excellent Judge of all the fine Arts, and whose Talent indeed was more towards polite Learning and the Arts, than the more profound, abstracted Parts of Philosophy, highly esteemed the Genius and Abilities of this Painter. He out of his regard to the Dignity and Excellence of the Art, as well as to the Reputation of this Painter, would gladly have persuaded him to have employed his Talents more worthily than in painting mere Portraits, Hunters, Satyrs, and such inferior Subjects (37); to have try'd nobler Arguments, such as the Battles of *Alexander*, which the Philosopher

Protopogenes Contemporary with Apelles.

His Character and Turn, and how Aristotle endeavoured to persuade him to paint high and noble Subjects.

(33) ὁμοίᾳ γὰρ ποιεῖται καὶ τοῦτο καὶ μεγαλοφύνης, ὥς οὐκ ἔστιν ἡ ἀρετὴ ἡμεῶν—καὶ ὁ δὲ ἐξουσιάζει τῇ διανοίᾳ πᾶσι τοῖς λογισμοῖς τοῖς ἀνθρώπων. Sect. 7.

(34) This is the Character *Felicien*, *Bellori*, &c. give of *Nicolas Poussin*. Je l'ai déjà dit, que ce savant homme a même surpassé en quelque sorte les plus fameux Peintres & Sculpteurs de l'antiquité qu'ils s'est proposé d'imiter, en ce que dans ses ouvrages on y voit toutes les belles expressions qui ne se rencontrent que dans différents maîtres. Car *Timomachus* qui représenta *Ajax* en colère, ne fut recommandable que pour avoir bien peint les passions les plus vives. Le talent particulier de *Zeuxis*, étoit de peindre des affections plus douces & plus tranquilles, comme il fit dans cette belle figure de *Penelope*, sur le visage de laquelle on reconnoissoit de la pitié & de la sagesse. Le sculpteur *Cephissus* fut principalement considéré pour les expressions de douleur. Mais—le *Poussin* les possédoit toutes. *Felicien*.

(35) Is omnium primus animum pinxit & sensus humanos expressit, quæ vocant Græci νόοι; idem perturbationes: durior paulo in coloribus. *Plin.* 35. *Pliny's*

Distinction is explained by *Quintilian*, and in what he places the Excellency of Oratory, the Ancients made that of Painting likewise chiefly to consist; as it is well expressed by *Marcellus*:

Ar: utinam mores animunque effingere possit: Pulchrior in terris nulla tabella foret.

Huc igitur incumbat orator, hoc opus ejus, hic labor est, sine quo cetera nuda, jejuna, infirma, ingrata sunt. Adeo velut spiritus operis hujus atque animus est in affectibus. *Quint.* lib. 6. c. 3.

(36) Si la Beauté de pinceau & la Grace qui paroît dans les tableaux du guide charmoit les yeux: les fortes & naturelles expressions du *Dominiquin* toucheroient beaucoup l'esprit, & emouvoient davantage les passions de ceux qui les considéroient: ce qui est un des plus beaux effets de la Peinture. *Felicien* tells us, that *Nicolas Poussin* spoke in this manner of *Guido* and *Dominichin*, tom. 4. p. 16.

(37) —Et matrem *Aristotelis* philosophi; qui ei suadebat ut *Alexandri Magni* opera pingeret, propter æternitatem rerum. Impetus animi, & quædam artis hido

Isofopher thought more suitable to the Art, giving it occasion to express a great variety of lofty Ideas, instructive Characters, and interesting, moving Passions and Actions. But it seems his natural Genius and Inclination led him to other Subjects. What he most delighted in appears to have been of the pastoral kind, things of a quiet and gentle Character. He lived at first in great Poverty and Obscurity, and for a long time only painted Gallies and Ships, and mere Still-Life (38): But afterwards he applied himself to higher Subjects, with such good Success, that tho' he had still but little Reputation in his own Country, yet his Merit had come to the knowledge of *Apelles*, who being thereby induced to visit him, was the first who raised him a Character at home (39). *Apelles* being charmed with his Works, payed him greater Prices for them than he asked; and then gave out that he designed to pass them for his own. This, as it was said, on purpose to procure a Name to one who so well deserved esteem, so it had the design'd Effect. The *Rhodians* then began to value him and his Works, and to be jealous of his Honour; and therefore were glad to keep his Pictures in their own Country upon any terms. Thus was *Protogenes* very generously brought into Reputation by *Apelles*, who said of him that he was equal to himself in every respect, excepting only that not knowing when to give over, by too nice Correctness, and too laborious Finishing, he flattened his Pieces, and rendered them stiff, lifeless, and ungraceful.

Protogenes brought into Reputation very generously by Apelles.

WHAT is very remarkable with regard to *Protogenes* is, that he seems to have had no Master; or at least it is not known whose Disciple he was (40). He appears to have arrived at the high Attainments *Apelles* so much admired, by mere Strength of natural Genius, and that under a Load of Poverty and Obscurity that naturally sinks and dispirits one (41); just as *Corregio* did in the latter Age of Painting, under the same disadvantageous Circumstances; who is however universally acknowledged to have come the nearest of any to the modern *Apelles*, in his peculiar Talents and Excellencies: He was in like manner brought into Reputation at home by the Praises his Works received from Painters of established Fame, so soon as they saw them. All the Writers on Painting, and of the Lives of the Painters, justly admire the Force of those natural Parts in *Corregio*, which with little or no help from any Masters, and without any opportunity of studying the antique Remains of Painting and Sculpture; without the Assistance of a liberal Education, and in a Situation the most unfavourable to the Improvements of Imagination and Genius, could arrive to such a pitch of Perfection, and produce Works but a very little inferior to those of *Raphael*; who with the best natural Genius for Painting, had all the Advantages and Encouragements that are most conducive to cultivate it, and make it perfect: This is likewise the very Language of Antiquity with respect to *Protogenes*.

As Corregio was by certain Painters of establish'd Fame.

Protogenes and Corregio had no Masters, and lived in a poor obscure way.

TO mention but one Circumstance more in *Protogenes's* Character and Life; the Tranquillity with which he possess'd himself at *Rhodes*, continuing to work while it was besieged; and the ingenious Reply he gave to those who were sent by *Demetrius* to ask how he had the Courage to paint even in the very Camp of the Enemy, are much celebrated (42): He answer'd with an easy Smile, that he knew very well the Prince was not come to make war against the fine Arts. Now we have almost a parallel Instance of the same Command of Temper in a modern Painter (*Parmegiano*) who likewise had one of the gentlest, sweetest, and most gracious Pencils in the World. When *Charles* the Fifth had taken *Rome* by storm, some of the common Soldiers, in sacking the Town, having broke into his Apartments, and found him, like *Protogenes* of old, intent upon his work, were

The Tranquillity with which Protogenes painted in the Camp of the Enemy.

And a like Instance in Parmegiano, who had likewise a sweet tranquil Pencil.

libido in hæc potius eum tulerunt. *Plin.* 35. Upon which Passage Mr. *Durand* well observes, Le conseil étoit bon, il faisoit honneur à Alexandre, à Aristote, à Protogene, à la Peinture, & c'étoit le moyen d'immortaliser un aussi beau pinceau que le sien. Cependant, (continue notre auteur) impetus animi & quedam artis libido in hæc potius eum tulere, c. a. d. si je ne me trompe, que Protogene, au lieu de suivre l'avis du Philosophe, se sentit plus de penchant, ou plus de gout pour les sujets mentionnez ci-dessus, comme le Parale, l'Hemionide, l'Ialyse, le Satyre, &c. See his Notes on this Book of *Pliny*.

(38) Summa ejus paupertas initio, artisque summa intentio; & ideo minor fertilitas—quidam & navis pinxisse usque ad annum quinquagesimum. *Plin.* 35.

(39) Septem annis dicitur Protogenes hanc picturam (Ialyium) perfecisse ferturque Apelles, opere conspecto, tam vehementer obstupuisse, ut vox eum deficeret: Tandem vero dixisse, grandem laborem atque opus admirandum esse, non tamen habere gratias, propter quas a se picta cœlum contingerent. Hæc tabula una cum pluribus aliis Romanæ deportata, ibi quoque cum reliquis absumpta est incendio. *Plutarch. in Apoph. Regum, &c. & in Demetrio. Elian. var. Hist. lib. 12. c. 41. Aulus Gellius Noct. Att. lib. 15. c. 3. Floruit circa Philippum, &c.* — nam curâ Protogenes. *Quint. Inst. lib. 12. c. 10.* Protogenis rudimenta cum ipsius nature veritate certantia non sine quadam horrore tractavi. *Petrus. Arch. Satyræ.* Cum culpandus non sit medicus, qui e longin-

qua mala consuetudine ægrum in meliorem traducit; quare reprehendus sit, qui orationem minus valentem, propter malam consuetudinem traducit in meliorem? Pictores Apelles & Protogenes, sic alii artifices egregii non reprehendendi, quod consuetudinem Myconis, Diocoris, Arymnæ, & aliorum superiorum non sunt secuti. *Varro, lib. 8. de L. L.*

(40) Quis eum docuerit non putant constare. *Plin.* 35.

(41) Summa ejus paupertas. *Plin. ibid.*
Hanc, qualem nequeo monstrare, & sentio tantum, Anxietate carens animus facit, omnis acerbi Impatiens, Cupidus Sykourum, aptusque libidinis Fontibus Animam: neque enim cantare sub antro Pieria, Thyrsifera potest contingere maesta Paupertas, atque arvis inopi, quo necesse dique Corpus eget.— *Juv. Sat. 7.*

(42) Accitus a Rege, interrogatusque, qua fiducia extra muros ageret? Respondit, scire se cum Rhodiis illi bellum esse, non cum artibus. Disposuit ergo Rex in tutelam ejus stationes; gaudent quod possent manus servare, quibus jam pepererat: & ne sepius vocaret, ultro ad eum venit hostis, relictiq; victoriæ suæ votis, inter arma & multorum ictus spectavit artificem: sequitur tabulam illius temporis hæc fama, quod cum Protogenes sub gladio pinxerit. *Plin. ibid.* See *Paschius's* Account of *Parmegiano*.

to astonish'd at the charming Beauty of his Pieces, that instead of Plunder and Destruction, which was then their Business, they resolv'd to protect him, as they afterwards did, from all manner of Violence.

PROTOGENES was not only famous for Painting, but likewise for many Figures which he made in Brass (43): And it is worth observing, that in these two Ages of Painting I am very instructive, several of the most eminent Painters in both, were also excellent Statuaries and Sculptors: They found their account not only in consulting the good Statues and Bas-reliefs of renowned Artists; but likewise in making Models to themselves of Clay, or other such Materials, and in frequently viewing them in different Situations; as *Tintoret* in particular among the Moderns (44).

NICOMACHUS is justly praised for the great Lightness and Freedom of his Pencil, and the vast Facility and Quickness with which he executed some very good Pictures: And yet *Philoxenus* his Scholar is said to have been still more expeditious (45). They both painted excellent Pieces; and, though they painted very fast, they do not seem to have deserved the just and very instructive Reproofs, *Apelles* and *Zeuxis* are said to have given to certain Painters, who boasted of their having finished several Pictures in a very short time (46). It is however very remarkable, that *Petronius* speaks of a certain quick and compendious way of Painting, which, coming into vogue, was one great cause of the Ruin of the noble Art (47). And good Pictures, like all other Works of durable Merit which conceal Art the most, require the greatest share of Study, Time, and Labour to their Production. Nothing is more difficult and artful than to hide Art. How accurately proportioned and skillfully labour'd must the Building be, which, tho' strong and solid, appears light and easy! The happy Thought swims not on the Surface, but lies deep in the Mind; and is found out by profound and severe Search. It is with respect to easy Pictures, as it is with regard to easy Writings, when such Works (to use the Words of an excellent (48) Author) fall under the perusal of an ordinary Genius, they appear to him so natural and unlaboured, that he immediately resolves to compose, and fancies that all he hath to do is to take no pains. Thus he thinks indeed simply, but the Thoughts not being chosen with Judgment, are not beautiful; he it is true expresses himself plainly, but flatly without. So true is it that Simplicity of all things is the hardest to be copied, and Easy to be acquired with the greatest Labour.

NICOPHANES a Painter of the same Age is celebrated for the Elegance of his Design, for his grand Manner, and the Majesty of his Style: In all which, it is said, few Masters were to be compared to him. And he, like one of a truly noble Taste, sensible of the Force of his Genius, and of the Dignity of his Art, despised low Subjects. He thought Painting was capable of being really useful to Mankind, and of something more than merely innocent Amusement: And therefore he employed his Talents in painting historical Subjects, tragical ones chiefly; so that he deserved to be called the Tragedian in Painting. His Manner, with all its Weight, Gravity, and Majesty, was however very gracious, pleasant, and easy (49).

THE modern Masters that are most renowned for the Facility with which they executed their Works, are chiefly *Giov. Pannini*, commonly called *Il Fattore*, *Tintoret*, *Tempesta*, and *Pietro da Cortona*. And none amongst the Moderns ever took more delight, or succeeded better in painting great and noble Subjects taken from History, Poetry, ancient Fables and Allegories than *Annibal Carrache*; who, having studied the Sweetness and Purity of *Corregio* at *Parma*; the Strength and Distribution of Colours of *Titian*; and at *Rome* the Correctness of Design and the Beautiffulness of the Antique, made it appear by his wonderful Paintings in the *Farnese* Palace, that he had acquired all these several Perfections to a very great degree. He was indeed as grand, and yet as graceful in his Style, as *Nicophanes* is described to have been; inferior to *Raphael* alone in either, as the latter was

Nicomachus a /
Philoxenus / 11 /
only *Peintre*, and
painter fast / 11 /
and was more / 11 /
Recherches / 11 /
Zeuxis / 11 /
tain *Peintres* / 11 /
trouble of painting
Pictures in a short
time.

A Remark on Easy
in Writing and
Painting.

Nicophanes com-
mended for the high
Nation he had of the
Art, and the care he
took to make it really
useful.

Several Moderns
painted fast.

Carrache made a
fine Choice of Sub-
jects.

(43) Fecit & signa ex aere ut diximus. *Plin. ibid.* & acceleratio non addit operi durabile pondus, sed ad id est
He gives an account of his Works of that kind, *lib.* *augustinus*: Tempus vero robur addit. *Plut. in Pericle.*

(44) See *Fidilien*, tom. 3. p. 158.

(45) *Nicomachus* celeritate atque arte mira. *Philoxenus* celeritatem præceptoris confectus, breviores etiam
num quasdam picturæ vias & compendiaras invenit. *Plin. 35.*

(46) Apelli pictor ineptus tabulam a se pictam ostendens, hanc, inquit, subito pinxi. Et ille: Etiam te tacente video festinanter pictam. Miror autem quod non plures alias isthoc temporis elaboraveris. *Plut. de lib. Educ.* Memorant *Zeuxis*, cum pictorem *Agatharcum* audivisset, gloriantem quod citò & facillè tabulas pingeret, dixisse, ego vero longo tempore. Facilitas enim efficiendi

(47) Pictura quoque non alium exitum fecit, postquam *Aegyptiorum* audacia tam magnæ artis compendiarum invenit. *Petron. Satyr.* *Nicomachi* vero tabulis, & carminibus *Homeri*, præter reliquam vim, Veneremque, etiam hoc adeit, quod expedite & cum summa facilitate facta videntur. *Plutar. in Tempeste.* *Vitruvius* ranks him with those Painters, Quos neque industria, neque artis studium, neque solertia deficit. *Lib. 3. in Proem.*

(48) *Guardian*, N^o. 15.

(49) Adnumeratur his & *Nicophanes*, elegans & concinnus, ita ut venustate ei pauci comparentur. *Cothurnus* ei & gravitas artis. *Plin. 35.*

to *Apelles* only : And in order to do justice to his Art, he was ever taking assistance from his learned Friends *Augustino*, *Aguaccio*, and others (50).

Plinius, in eorum
Apelles's Scholars
enumerat their
Masters.

WE had occasion to remark, speaking of *Apelles*, that the best Genius, like the finest Soil, requires proper Culture ; and the Necessity of Genius appears evidently in the Character of *Perseus*. He had all the Advantages of studying under an *Apelles*, who composed three Volumes on Painting chiefly for this Disciple's Use ; but he came not near to his Master in Delicacy, Charms, Nobleness and Grace of Drawing ; nor did he, in Colouring, approach to the Truth and Sweetness of *Zeuxis* (51). He is placed however amongst the Painters of the first Class, because he was of *Apelles's* School : Though his Pictures had not any great Beauties, yet they had, it seems, no considerable Faults : If they did not shew Genius, they shewed, at least, that he was bred in a School where nothing that was bad could be learned, and where Genius must have made wonderful Progress. This seems to be the Meaning of the Character *Pliny* gives him : And it is in like manner observable, that few of *Raphael's* Scholars equalled their Master ; and yet their Works bear manifest Marks of the excellent School in which they were formed.

Not that those of
Raphael's Scholars
to his Perfection.

Euphranor had
several Followers.

It's Character.

Such a one as Michael Angelo is a
stronger Model.

BUT *Euphranor's* is a very surprizing Character amongst the ancient Painters : He was so universal a Genius ; so great a Master of several Arts and Sciences ; such an equally good Sculptor and Painter. His Conceptions were great and noble ; his Style grand and masculine. But he is said to have fallen into the same Fault with *Zeuxis*, of making his Heads too large. He was the first who distinguish'd himself by representing Gods and Heroes in their true Characters, and with becoming proper Majesty (52). Few were able, saith an excellent Judge, to ascend to his Sublimity and grand Taste (53). He flourish'd about the time of *Apelles* (54). Now just such a vast Genius was *Michael Angelo* : He excelled in Sculpture, Painting, and Architecture ; and was well versed in several other Sciences and Arts ; in Anatomy particularly, of which, it is agreed, no Painter hath been a greater Master. In all his Works he was like *Euphranor*, ever equal to himself ; the same great Taste, the same bold, aspiring, masterly Genius appeared in them all. His Ideas were noble and elevated ; and he always chose Subjects suitable to the Grandeur of his Imagination, which was fertile, and daring almost to extravagance : For if he erred, it was, like *Euphranor*, in being rather too great in his Manner.

Antidotus Scholar
to Euphranor.

ONE of the most famous of those who were bred up under *Euphranor* was *Antidotus*. He was extremely diligent and industrious, but very slow at his Pencil. He was very correct in Proportion and Symmetry, upon which his Master had writ an excellent Treatise ; but he was not of a lively, fertile Imagination ; and his Colouring was harsh and dry (55). Many of the *Florentine* School, and its great Master *Michael Angelo* himself, are reckoned very deficient in the colouring part, tho' they are highly praised for their Correctness of Design. And the same Fault ascribed to *Antidotus* is found particularly in *Andrea del Sarto's* Pictures, which generally want Strength and Life through the natural Timorourness and Anxiety of their Author, his Over-carefulness and Diligence about them (56).

Compared with
Andrea del Sarto.
Both too diligent and
heavy.

Nicias Scholar to
Antidotus.

BUT *Antidotus* was more famed for having formed a *Nicias* than for his Pictures ; the *Nicias* so celebrated for painting fine Women, and for his wonderful Dexterity in representing all sorts of Animals beyond any Master of his time ; which yet was but the least of his Accomplishments. For no Painter is more highly extolled for the great Variety and noble Choice of his Subjects ; for his Skillfulness and Dexterity in the Distribution of Lights and Shadows ; for the Roundness, Relief, and Morbidez (as the *Italian* Painters call it) of his Figures ; and his Intelligence of the Keeping (57). But what is chiefly worth our notice with relation to this excellent Master, is the high and just Notion he had of the

His sublime Ideas of
the Art, and excel-
lent Qualifications.

(50) See *Felicien* and *Vasari*.

pum in quadrigis, lib. 34. 8. See the *French* Notes upon this Book often cited.

(51) Multum a Zeuxide & Apelle abest, Apellis discipulus Perseus ad quem de hac arte scripsit. *Plin.* 35. *Felicien* is much mistaken when he says of *Perseus*, Qu'il ecrioit un traité de son art qu'il dedia à son maître.

(55) Euphranoris autem discipulus fuit Antidotus, — Ipse diligentior quam numerosior, & in coloribus severior. *Plin.* 35.

(52) Euphranor Isthmius — docilis, & laboriosus ante omnes, & in quoquoque genere excellens, ac sibi equalis. Hic primus videtur & expressisse dignitates heroum, & usurpasse symmetriam : sed fuit universitate corporum exilior ; capitibus articulisque grandior. Volumina quoque compositus de symmetria & coloribus. *Plin.* 35. Euphranorem admirandum facit quod & cæteris omnibus studiis inter præcipuos, & pingendi fingendique mirus artifex fuit. *Quint.* 12. 10.

(56) See *Felicien* and *Vasari*. This is the Fault *Quintilian* speaks of in other Works of Genius. At plerisque videas herentes circa singula, & dum inveniunt, ac dum inventa ponderant ac dimittantur ; quod etiam idcirco fieret, ut semper optimis uterentur, abominanda tamen hæc infelicitas erat, quæ cursum animi refrenaret, & calorem cogitationis extinguiret mori ac diffidentia. *Quint.* lib. 8. in *Præmio*.

(53) Neque ille Callicles quaternum digitum tabulis nobilis cum esset, tamen in piagendo ascendere potuit ad Euphranoris altitudinem. *Varro de vit. pop. Rom. apud Sisystratum*, lib. 1.

(57) Euphranor maxime inclaruit discipulo Nicia Atheniensi : qui diligentissime mulieres pinxit ; lumen & umbras custodivit, atque, ut eminent e tabulis picture maxime curavit. *Plin.* 35. Nicias pictor filius Nicomedis in pingendis animalibus, ætatis sue longe præstantissimus, habuit sepulchrale monumentum, inter eorum tumulos, quibus publice sepultura honorem impertierunt judicabant Athenienses. *Pausanias*, lib. 1.

(54) He was Scholar to *Aristides Thebanus* (*Apellis Aequalis*) already mentioned. And *Pliny* places him in the time of *Alexander*. Item & *Alexandrum* & *Philip-*

Art, and the noble Subjects he chose to represent in order to do justice to it, and employ it suitably to its Excellence and Dignity. *Zeuxis, Parrhasius, Pamphilus, Apelles, Euphranor*, as we are often told by ancient Authors, by *Maximus Tyrius* in particular, and all the greatest ancient Masters were great Admirers and Copiers of *Homer*; and so was he likewise. He often said, that Painting ought not to be prostituted to adorn trifling, low, unworthy Objects; but that it ought to be employed to represent great Actions, Battles, Victories, Triumphs, Gods, Heroes, Virtues, and such like sublime Subjects, in which its Beauty, Power, and Majesty might be displayed. A Picture (said he) ought to be considered as a Species of Poetry, for so it really is, being capable of the same Invention, and Sublimity. The same Spirit is required to animate, and the same Judgment to conduct both: What is below the Dignity of Poetry, is no less unworthy of Painting: There is no Subject of the former too great for the latter, or that may not be as much ennobled by the one as by the other (58).

He considered Painting as a poetry.
Art.

INDEED not *Nicias* only, but all the great Painters in any Age of Painting have had the same true Ideas of their Art: And such Conceptions of it alone can produce a great Artist: Without such a just Notion of the Scope, Aim, and Extent of that Art, all Attempts will be but low and groveling, far beneath the Sublimity it is capable of rising to, and by which its Merit and Excellence ought to be measured,

So all the great Masters among the Ancients, And thus chiefly was the Art perfected by them.

IN order to become an Orator, says *Cicero* (59), one must have conceived a just Idea of the high Perfection Eloquence may attain, and ought to aspire at; he should keep that Picture or Model always before his Eye to animate and inspire him as well as to direct him in his Studies; in like manner as one who desires to become a Master of the Art of Painting, must endeavour first to have a just Notion of the principal End and Excellence of that Art, and keep that ever in his view. Thus it was in fact that the best Masters, ancient and modern, arrived at Perfection. They had first formed a just Conception of the Excellence and Merit, to which a good Genius by due Application, and a right Course of Study might advance the Art: And that Idea being always present in their Minds, inflamed their Imagination, exalted their Conceptions, and push'd them on vigorously to the Studies and Efforts in which they had such happy success: And in proportion as they succeeded they became more bold and daring, and aimed at higher Marks. Having the Truth, the Probability, the Sublimity, Majesty, Beauty and Grace, at which Painting ought to aspire, deeply impressed on their Minds; they were at due pains to replenish their Understanding, expand and enrich their Imagination, correct and chastise their Judgment and Taste, by reading the best Historians and Poets; but chiefly by the Observation and Study of Nature, whose Rival they considered their Art to be. This is the Advice *Leonardo da Vinci* gave to all his Scholars, "Above all to be assiduous in contemplating Nature, in order to emulate and rival her; to let none of her various Appearances escape their Observation, and to give all diligence to form a just Taste of her Simplicity, Beauty, and Majesty." And *Pamphilus* who had been at so much pains to improve his Mind by every Art and Science, and had formed an *Apelles*, who shewed so perfect a Taste of beautiful Nature, no doubt had received, early, the same excellent Advice from *Eupompus* his Master, who was (as has been observed) a busy Student of Nature, and look'd upon it as the Painter's best Guide, to which all others ought to submit. This was the constant Language of all the great Painters, ancient and modern (60), concerning Painting and the good Taste of Nature requisite to excel in that Art. Thus it was that the Art improved, and that the Painters became able to be Poets or Creators; able to chuse from Nature with Intelligence and Taste, and to form by the power of their own Fancy great and beautiful Works. This excellent Art can only be advanced and improved by calling in all the other Arts and Sciences to nourish, and invigorate it; and by such a just Conception of its true Excellence and real Beauty, as directs and prompts to proper Study, in order to attain

What Socrates, Cicero, and others say on this Subject.

Cicero.

(58) *Nicias* pictor etiam hoc statim ab initio non parvam esse pictoriæ artis partem contendebat, ut artifex sumptâ materiâ satis copiosâ pingeret, neque artem in minutias cederet, veluti aviculas aut flores; verum eam potius navalibus equestribusque præliis impenderet: Ubi variæ equorum formæ exhiberi solent; currentium nempe, adversariorum recto corporis statu obstitentium, in genua denique procidentium: Equitum vero alii iaculantes, alii ex equis decedentes, representantur. Arbitrabatur enim ipsum quoque argumentum non minus aliquam artis pictoriæ partem esse, quam fabulæ poetarum præcipuum in ipsâ poetâ vim obtinere iudicantur. *Demotr. Phaler. de Eleuct. Sec. 76.*

(59) Attamen quoniam de oratore nobis disputandum est, de summo oratore dicam necesse est. Vis enim, & natura rei, nisi perfecta ante oculos ponitur, qualis, & quanta sit, intelligi non potest. *De Orat. lib. 3. 22.*

Non enim quæro, quis fuerit, sed quid sit illud, quo nihil posset esse præstantius: quod in perpetuitate dicendi non fæpe, atque haud scio an unquam, in aliqua autem parte eluceat aliquando, idem apud alios densius, apud

alios fortasse rarius. Sed ego sic statuo, nihil esse in ullo genere tam pulchrum, quo non pulchrius id sit, unde illud, ut ex ore aliquo, quasi imago, exprimitur; quod neque oculis, neque auribus, neque ullo sensu percipi potest: Cogitatione tantum & mente complectimur. Itaque & Phidias simulacris, quibus nihil in illo genere perfectius videmus, & his picturis quas nominavi, cogitare non possumus pulchriora. Nec vero ille artifex, cum faceret Jovis formam aut Minervæ, contemplabatur aliquem e quo similitudinem duceret: sed ipse in mente infundebat species pulchritudinis eximia quædam, quam intuens, in eaque dehiscebat, ad illius similitudinem, artem, & munus dirigebat. Ut igitur in formis, & figuris, est aliquid perfectum, & excellens, cuius ad cogitandam speciem imitando referuntur ea, quæ sub oculis ipsa cadunt: sic perfecte eloquentiæ speciem animo videmus, effigiem auribus quærimus. *Cic. ad M. Brutum, ab initio. Vid. Rhetor. lib. 2. ab initio.*

(60) See what *Lemazzo* says of a high Idea of Painting, *Idea del tempio, &c. p. 12.*

Quintilian.

to perfection in it. To this great Art we may justly apply what is said of Oratory, "That it resembles Fire which is fed by the Fuel, inflamed by Motion, and gathers strength by burning. For the Power of the Genius is augmented by the abundance of the Matter to supply it: And it is impossible to make a great or magnificent Work, if either the Materials be wanting, or Judgment to dispose them rightly (61)."

S. et. 178

Maximus Tyrius.

WE are told by the best Philosophers what ought to be the Scope and Study of those who would arrive at Perfection in the designing Arts; and what really was the Aim and Pursuit of the Ancients whose Works were so perfect. For thus *Socrates* accosts *Parrhasius* in the Conference between them recorded by *Xenophon*: When you Painters would represent some perfect Form, do you not collect from many Objects those Beauties, which, when skilfully combined together, make a most beautiful Whole (62)? *Maximus Tyrius* speaking of the ancient Sculptors and Statuaries, says (63), "They chose with admirable Discernment and Taste, the most beautiful Parts out of many Bodies, and of these scattered Excellencies made one perfect Piece: But this Mixture and Combination is done with so much Judgment and Propriety, that they seem to have taken but one Model of consummate Beauty for their Imitation. For Art ought thus to aim at somewhat more perfect than Nature, which yet shall appear natural; and therefore let us not imagine that we can ever find one natural Beauty that can dispute with the Statues of the great Masters." In fine, how the ancient Painters attained to that exquisite Idea of Beauty, Simplicity and Greatness, in which the Excellence of their Works consisted, is finely represented to us by *Cicero*, in order to shew how a Notion of perfect Eloquence must be in like manner formed, by setting to view a *Zeuxis* chusing from many beautiful Women, the several Graces and Charms, that being put together with Judgment and Taste, composed his famous *Helen*, that most compleat Form and Standard of female Beauty. What *Cicero* makes this famous Painter say is very remarkable: "Set before me some of your most beautiful Virgins, whilst I paint the Picture I have promised you, that truth may be transferred from the living Original into my mute Copy (64)."

Cicero.

It was so with regard to the modern Masters.

THE modern Masters who brought Painting to so great Perfection, had the same Notion of the Art, and of the Method of Study that is requisite to produce Works of good Taste, and uncommon Beauty. This evidently appears from the Accounts that are given us of *Raphael*, *Michael Angelo*, *Titian*, *Guido*, *Rubens*, *Poussin*, and many others; and from the Writings of *Leonardo da Vinci*, and other Authors upon this Art.

A Saying of Carrache.

I shall only observe farther upon this Subject, that *Annibal Carrache* was wont to say, as *Nicias*, That Painting ought not be called merely mute Poetry, because as Poets paint by Words, and he is the best Poet who draws the best and most lively Pictures; so Painters ought to speak with their Pencil and Colours, and he is the best Painter whose Pictures speak most powerfully to the Heart (65). Now this Painter saved the Art from being quite corrupted and lost, by his just Notion of its real Beauty and Perfection. For tho' *Raphael* had raised the Art to the highest Pitch of Taste and Sublimity, it soon began to decline. About the time of the *Carraches* it was already sadly degenerated in all the Schools, because they no longer studied and pursued that which is necessary to the Perfection of Painting.

How he saved Painting from false Taste and Ruin.

THERE were then two Parties at *Rome* that divided all the Students of the Art, and which of them wandered farthest from Truth and Beauty is hard to determine; the one following Nature too closely, and servilely imitating her just as they found her, without any Choice or Taste; and the other without studying Nature at all, abandoning themselves entirely to the Conduct of their own capricious Imaginations. It was then that the *Carraches* appeared,

(61) *Arts magna, sicut flamma, materia alitur & motibus excitatur & urendo clarescit. Crescit enim cum amplitudine rerum vis ingenii: nec quisquam clarum & illustre opus efficere potest, nisi qui materiam parvam invenit.* Quint. *Dialoq. an sui seculi Orat. &c.*
Impetus ex dignitate rei cujusque concipitur; perinde remissius acriorve prout illa digna est peti. Senec. *Epist. 89.*

(62) The Passage hath been often referred to, and is given at full length at the beginning of the fourth Chapter.

(63) *Maximus Tyrius, Dissert. 7.*
So *Plato*, *Pictorum scilicet nullum in pingendo terminum habere videtur, sed semper inumbrando, & deumbrando, vel quomodocunque aliter a pictoribus id vocatur, nec cessat unquam; non enim potest fieri ut ad pulchriora expressioraque incrementum non habeatur.* *Plato de Leg. lib. 6.*

(64) *Cic. Rhet. lib. 2. ab initio.* "Præbete igitur mihi, quælibet ex istis virginibus formosissimas, dum pingo id, quod pollicitus sum vobis, ut mutum in simulacrum ex

"animali exemplo veritas transferatur." He adds the reason why a Painter ought not to take his Idea of Beauty from one particular part, but from many Objects of Nature. "Ille autem quinque delegit; quarum nomina multi poetæ memoriæ tradiderunt, quod ejus essent judicio probata, qui verissimum pulchritudinis habere judicium debuisset. Neque enim putavi, omnia, quæ quæreret ad venustatem, uno in corpore se reperire posse, ideo quod nihil, simpliciter in genere, omni ex parte perfectum, natura exsolvit. Itaque tanquam ceteris non sit habitura quod largiatur, si uni cuncta concefferit, aliud alii commodi aliquo adjuncto incommodum muneratur." And then he goes on to shew that the same must be done in Oratory: Quod quoniam nobis quoque voluntatis accidit ut artem dicendi perficeremus, non unum aliquod proposuimus exemplum, ac si par in nobis hujus artis, atque in illo picture, scientia fuisset, fortasse magis hoc suo in genere opus nostrum, quam ille in sua picture nobilis eniteret, &c.

(65) So *Bellori* in his *Life of Annibal Carrache*. See *Pellicien* and *Du Pile* their *Lives of the Painters*, and il *Microscopio della Pittura di Francesco Scannelli da Forlì*, l. 1. p. 57.

appeared, and so happily found out, and revived the true Genius of Painting, by their just Ideas of the Art, and of the best way of studying and imitating Nature; joining with the Study of Painting the other Sciences that are necessary to form a good Taste, and to furnish Ideas and Rules to the Pencil. The *Carraches* possessed amongst them all the various parts of useful polite Learning, as well as all the Beauties and Excellencies of the Designing Arts; and it was by uniting their different Forces and Talents that they restored the Art, and brought it again to such an eminent degree of true Beauty, in opposition to the false Taste that was already far spread, and had almost entirely corrupted and destroyed it (66).

TO them we owe *Guido*, *Albano*, *Dominichino*, and several other excellent Masters. What is told to this purpose at great length by all the Writers of the Lives of the famous Painters, is well worth being repeated. *Lewis Carrache* (67) when he had well examined the Works of *Carravagio*, was not a little surprized to find them in such vogue; there being nothing in them but a bold Contrast of Lights and Shadows, and servile Exactness in imitating the most common Nature; no Decorum, no Grace, no Elegance of Choice or Judgment. As for *Annibal*, he could not refrain from complaining of those, who by encouraging this new Manner, greatly contributed to the Ruin of good Taste in Painting. I see nothing, said he, in those Pictures which are so highly praised but a new manner, that, far from deserving Applause, is truly blameable. I don't know but any other Novelty would gain equal Approbation: And I think one might take a very effectual way to mortify the Author of this new Taste, which is so highly cried up at present. For that effect I would paint in a quite opposite manner to *Carravagio*; I would oppose to his strong and fierce Colouring, one quite tender and languid; and instead of confined Lights falling upon Objects from on high, I would paint all the Figures in open Air, and fully enlightened: Far from hiding in Darknets, as he does, the Parts that are most difficult to paint, by very black Shades; I would expose my Figures in full light, and shew every part performed with perfect Skill and Taste. He only aims at copying Nature as it appears in more common Objects, without selecting from Nature what is most exquisite and beautiful; and, on the contrary, I would make choice of what is most perfect in Nature; only paint agreeable, fine Parts, and compose of these a pleasing, beautiful Whole, giving my Figures a charming Union and a Greatness which is but rarely seen in Nature itself. Whilst *Annibal Carrache* discoursed in this manner of *Carravagio's* Works, *Guido* listened to him with great attention; and having well digested these Advices, he immediately set about to put them in execution, which he did with such success, that his Manner from this time, which was quite the reverse of *Carravagio's*, was soon preferred to it, being found far more sweet and agreeable. *Carravagio* opposed him with all his Power and Interest; but *Guido* continued to paint in his more enlightened, gracious manner, in spite of all his opposition; being persuaded, that it would quickly meet with general Approbation, and be universally esteemed more pleasing than the opposite, obscure, and almost deformed Manner of *Carravagio*. And so it happened, for in a very short space of time after *Guido* betook himself to that manner of Painting, he came into high Reputation, and was employed in the greatest Works.

PAUSIAS of *Sicyon* was Scholar to *Pamphilus*, but he chiefly painted in the Encaustick Way: For *Pamphilus* his Master had likewise practised and taught that other Art (68). He was chiefly famous for adorning Vaults, Ceilings, and Walls in that manner, and excelled in doing Fruits and Flowers; the last particularly, for he was in Love with *Glycera*, who it seems first introduced into *Greece* the Custom of young People's wearing Garlands or Chaplets of Flowers, and composed them with great Dexterity and exquisite Taste. She was continually contriving new Models for them; and he being frequently with her, used to imitate her Designs, and vie with her by his Art. He was excellent at Fore-shortening his Figures, a difficult Task that seldom has a pleasing effect. His most renowned Picture was the Portrait of his Mistress in a fitting Posture, making a Garland of Flowers; for a Copy of which *L. Lucullus* gave a very high Price.

Pausias Scholar to Pamphilus, painted chiefly in the Encaustick Way, (this explained in the marginal Notes.)

THIS Painter seems to have had much the same Taste as *Giovanni d'Udina*, one of *Raphael's* Disciples, who by the agreeable Variety and Richness of his Fancy, and his

He had much the same Taste with Gio. d'Udina for grotesque Decorations.

(66) See *Felicien* and *Bellori*.

(67) See *Felicien*, tom. 3. p. 495, &c.

(68) *Pamphilus* quoque, Apellis præceptor, non pinxit tantum Encaustis, sed etiam docuisse traditur Pausian Sicyonum primum in hoc genere nobilem.—Cæcis pingere ac picturam inuere, quis primus excogitaverit, non constat. Quidam Aristidis inventum putant; postea consummatum a Praxitele. Sed aliquanto vetustiores Encausticæ picturæ extiterunt, ut Polygnoti & Nicanoris & Arcefilai, Pariorum. Lyfippus Aginæ picturæ suæ inscripsit ΕΓΚΑΥΣΤΟΝ: Quod profecto non fecisset, nisi Encausticâ inventâ. *Plin. lib. 5. cap. 20, 21.* Ratio inuendæ ceræ hodie nos fugit. Eam tamen disertè exponit *Plin. lib. 35. cap. 11.* Encaustico pingendi duo fuisse an-

tiquitus genera constat: Cera, & in Ebore, cestro, id est, veruculo, donec classis pingi coepere. Hoc tertium accessit, resolutis igne ceris, penecillo utendi; quæ pictura in navibus nec sole, nec sale, ventisque corrumpitur. Cestrum est veruculum, seu scalprum ignitum, a καίστρο. Cere tabulatis navium, aut liminibus januarum affigebantur, extendebantur, deinde igne resolvantur, & veruculo ignito inurebantur, incidebantur, pingebantur, ut species quælibet picturæ exprimi possent. Cere illæ variis coloribus erant incoctæ, tandem penecillus adhibebatur, ut ceræ liquefactæ diffunderentur, & coloribus imbuerentur. *Bulengerus de Pictura, &c. lib. 1. cap. 6, and 7.* See likewise *P. Hardouin's Pliny* upon this place, the *French Notes* upon this Book of *Pliny*, and the *Commentary on Baileau dans l'Art Potique, le Commencement du Chant. 3.*

peculiar Happinefs in expreffing all forts of Animals, Fruits, Flowers, and the Still-Life, both in Baffo-relievo and Colours, acquired the Reputation of being the beft Mafter in the World for Decorations and Ornaments in Stucco and Grottefque (69).

Athenion greatly
praised by the An-
cients for his Erudi-
tion.

ATHENION, Difciple to *Glaucion* a Painter of *Corinth*, is likewise highly praised by the Ancients, and by some equalled to *Nicias*. 'Tis faid that in all probability he would have been left behind by none, if he had lived to improve thofe Talents, which the Works he did when very young difcovered. His Colouring inclined rather to the harfh and difagreeable; but he is greatly celebrated for his Learning and deep Science, for the Erudition that appeared in his Pictures. So is likewise *Giulio Romano* amongst the Moderns, who not underftanding exactly the Lights and Shadows, or the Harmony of Colours, is frequently harfh and ungraceful, and had a harder and drier manner than any of *Raphael's* School. They were both very converfant in the Poets, affiduous Students and Imitators of *Homer* in particular; and great Mafters of the Qualifications required in a grand Designer (70).

At *Giulio Romano* among
Moderns.

Pyreicus painted
low Subjects like the
Baffians.

AMONGST the Ancients *Pyreicus* got the nick-name of *Rhyparographus*, from the fordid and mean Subjects to which he applied himfelf, fuch as Barbers or Shoe-makers Shops, Kitchens, Animals, Herbage, and the Still-Life (71): Like the *Baffians* amongst the Moderns, whofe Performance is alfo admirable, tho' the Subjects are low. Such Pieces in all Ages have had their Admirers. The fmalleft Pictures of *Pyreicus* were more efteemed by fome, and bought at higher Rates, than the nobler Works of many other Mafters. *Pyreicus* chiefly painted little Pieces.

Callicles.
And Calades.

CALLICLES alfo excelled fo exceedingly in Mignature Works, that he was reckoned but little inferiour to the great Mafters. And tho' the Invention of *Calades* was more noble, he too preferred Comedy to Tragedy; that is, he chofe rather to paint mean, common Subjects than great Events. But *Antiphilus*, who likewise painted fmall Pieces only, knew how to represent both high and low Life. He had a delicate Pencil, and a very great command of it (72): When he attempted Tragedy, or fublime and elevated Subjects; or to move Pity, Horror, or the greater Paffions, he had excellent fuccels. And the comical Humour he fhewed on other occafions in painting fantafcal, ludicrous Ideas, harh made him very famous, for having amufed himfelf in painting one very ridiculously drefsed; he was highly delighted with that Figure, and called it his *Gryllus*; whence ever afterwards grottefque Figures, and Chimaras were called amongst the Painters by that Name. It is the fame *Antiphilus* who was juftly punifhed by *Ptolemy* for calumniating the innocent and generous *Apelles* (73): He was originally of *Egypt*, but bred up under *Crefidemus* an excellent *Greek* Painter.

Their Talents for
Comedy and Tragedy
in Painting.

BUT not to take notice of any others at prefent amongst thofe who only painted in Mignature, I fhall juft mention a few more, who did great Works, and excelled in the beft

(69) *Pinxit & ipfe penecillo Parietes Thefpis, cum referentur; quondam a Polygono picti: multumque comparatione fuperatis exultimabatur, quoniam non fuo genere certaffet. Idem & Lacunaria primus pingere instituit & cameras; nec ante eum taliter adornare mos fuit.* — Amavit in juvenia Glycerea, municipem fuam, inventricem coronarum; certandoque imitatione ejus, ad numeroffiffimam fcorum varietatem perduxit artem illam. Poftremo pinxit ipfam fedentem cum corona, quæ e nobiliffimis tabula, adpellata eft *επιφανέστατος*, ab aliis *επιφανέστατος* quoniam Glycere coronas venditando fustentaverat paupertatem. Hujus tabulæ exemplar, quod Apographon vocant, L. Lucullus duobus talentis emit Dionyfius, Athenis Paulias autem fecit & grandis tabulas, &c. *Plin. lib. 35. 21.* In the ancient grottefque Paintings at *Rome* upon the Vaults and Walls, Girls with Garlands of Flowers, or carrying Baskets of Flowers in their Hands were common; and other Figures like thofe *Athenian* Virgins called the *Canephora*, often mentioned by *Panofania*, and called by *Pliny*, lib. 36. *Cistifera*; Brafs Statues of which Virgins, by *Polyclitus*, are thus described by *Cicero*. *Aenea* preterea duo figna, non maxima, verum eximia venuftate, virginali habitu atque veftitu, quæ manibus fublatis facra quædam more Athenienfium virginum repofita in capitibus fuflinebant. *Canephora* ipfæ vocabantur. *Gic. in Verrem, lib. 4. 3.* There are feveral fuch Figures in the Collection of Drawings after the antique Paintings at *Rome*, by the elder *Bartoli*, that formerly belonged to the *Malffini* Family, and is now in Dr. *Richard Mead's* Library.

(70) *Nicias* comparatur & aliquando præfertur Athenion. — Aufferio colore, & in austeritate jucundior, ut in ipfa pictura eruditio eluceat. Qui nifi in juvenia obisset nemo ei compararetur. *Plin. 35. 21.* See the Notes in *French*; and with regard to *Giulio* it is faid:

*Julius a puero mufarum eductus in antris,
Amias referat opes, graphicaque poefi*

*Quas non vifa prius, sed tantum audita poefi,
Ante oculos fpectanda dedit facrarum Phoebi:
Quosque coronatis compluit bella triumphis
Hæcæum fortuna potens, caufque decorat,
Nobilis reipfa antiqua pinxiffe videtur.*

Frefnoy de Arte Graphica.
See *Du Pile's* Notes on that Pallage, where he fays, "It appears, that *Julio Romano* form'd his Ideas, as made his Gultu from reading *Homer*, and in that imitated *Zanis* and *Polygnotus*, who (as *Maximus Tyrius* relates) treated their Subjects in their Pictures, as *Homer* did in his Poetry." He painted feveral parts of *Homer* in the *St. Sebaftian* Palace.

(71) — Minori pictura celebres in penecillo, e quibus fuit *Pyreicus*, arte paucis poffiterendus. Is propofito nefcio an destruxerit tamen quoniam humilia quidem fecutus, humilitatis fefe fummam adeptus eft gloriari. Tonfrinas, futrinaque & pinxit fimilia: Ob hoc cognominatus *ρῥυπαρογράφος*: In his confummate voluptatis quippe ex plaris veniere quam maximæ multorum. *Plin. 35. 18.*

(72) *Parva & Callicles* fecit. Item *Calades*, comicis tabellis: utraque *Antiphilus*: namque & *Hefionam* nobilem pinxit; idemque, *jocoso nomine*, *Gryllum*, dendiculi habitus pinxit; unde hoc genus picture *Grylli* vocantur. *Plin. ibid.* Facilitate eff præftantiffimus *Antiphilus*. *Quint. Inst. lib. 12. c. 10.* *Vorra* joins with him *Lyfippus*. *Tua hæc villa tam & obita tabulis eft, nec minus fignis ornata at meam veftigium ubi nullum Lyfippi aut Antiphili videbis. De re Ruf. l. 2. c. 2.* Picture ftudiofis nihil profuerit cognoviffe *Apellis*, *Protenogen* & *Antiphili* opera, nifi & ipi manum admovent operi. *Theon. Sophift. Progymnafm. cap. 1.*

(73) *Antiphilus*, falfa accufatione, *Apellem* in difcrimen vite adduxit apud *Ptolemeum* regem. *Lucian de Calamm.* and *Pliny* in his Account of *Apelles*, lib. 35.

best Talents belonging to the Art of Painting. The Works of *Timomachus* are highly celebrated by the ancient *Greek* and *Latin* Poets. He seems to have excelled in expressing the furious Passions, in painting terrible Subjects, and in violently agitating the Mind (74). There was great Motion or rather Fury in most of his Pieces. This is likewise the Character of many Masters in the *Florentine* School.

Timomachus excelled in Tragedy, or in moving Horror and Pity.

NICEARCHUS was most eminent for treating the calm, soft and tender Affections, like *Guido* and *Parmegiano* among the Moderns, tho' he likewise knew how to represent the other sort. *Cratinus* had a particular Turn and Genius for the comick. And *Endorus* shone in all sorts of scenical Decorations, of which he had a very fertile, elegant Taste (75).

Nicearchus in expressing, like Guido and Parmegiano, the soft, tender Affections, and several Masters had different Talents and Genius's.

CLESIDES is not more remarkable for knowing how to employ his Pencil to gratify his Vengeance, than *Stratonice* for shewing a generous Example by doing justice to good Painting, even when employed to blacken and defame herself. There was another *Antiphilus*, beside him already mentioned, who painted Hunters and all sorts of Animals with wonderful Subtlety and Dexterity. Some Masters excelled in the Exactness and Severity of the Execution, and their Works were chiefly esteemed by Artists; it being only very skilful ones that could discern their principal Beauties. Such a one was *Mecophanes* Disciple of *Pausias* (76). There was nothing, it is said, in his Performances, not one Stroke of the Pencil, nor one single Tinct that was not directed with vast Intelligence, and that had not a very skilful Meaning to an Artist's Eye.

Some were only, or most esteemed by Artists.

OTHERS, like *Nealces* and *Socrates* (77), had so clear and perspicuous a manner of Composition, that their Performances were not admired by learned Eyes only, but gave full Satisfaction to the most accurate Judges, at the same time that they gave Pleasure to every ordinary Beholder. They deserved the Character *Cicero* gives of *Phidias's* Statues in a fine Compliment he makes to *Hortensius* the Orator (78). "The Genius of *Q. Hortensius* when very young, like one of *Phidias's* Statues, was no sooner discovered than approved." He seems to have studied not only natural Truth and Evidence; but likewise to have had a just regard to what the Painters call the *Costume*, and to have given every thing he painted all its properest and most distinguishing Characteristicks. Some delighted in painting the Chimæras and Monsters (79) described by Poets; others in presenting the Wars and Victories they have celebrated. The greater Genius's naturally chose proportionally great and elevated Subjects (80).

Nealces and Socrates by all.

THE extraordinary Disposition of *Erigonus* towards the Art is worth our notice; for tho' he only attended *Nealces* as a common Servant to pound his Colours; yet merely by seeing his Master work, without any Instruction from him he penetrated so far into the greatest Secrets of the Art, that he became an excellent Painter, and by his Lessons formed several very eminent Artists (81).

Erigonus had an extraordinary Genius. He was a common Servant to Nealces.

And without much help became a good Painter.

So Polydore of Caravaggio.

AMONGST the Moderns, in *Polydore of Caravaggio* we have a like instance of Genius; for tho' brought up to no better Employment than carrying Stone and Mortar in the new Buildings of Pope *Leo X* at *Rome*, yet at last being strongly solicited by his Genius to try his Talent in Designing, with a little Assistance from one of *Giovanni d'Udina's* Scholars, and his own Application to the Study of the Antiques, he became in a short time so able an Artist, that he had the honour of contributing much to the finishing those renowned Works in the *Vatican*. *Michael Angelo of Caravaggio*, the first of the *Roman* School that

And Michael Angelo of Caravaggio.

(74) *Timomachus* Byzantius, *Cæsar's* dictatoris Ajacem & Medeam pinxit. *Timomachi* laudantur & *Orestes*; *Iphigenia* in *Tauris*;—præcipue tamen ars ei fuisse in *Gorgone* visa est. *Plin. ibid.* The common Reading is (*Cæsar's* dictatoris etate) justly corrected in the *French* Notes, because he could not be contemporary with *Cæsar*. He is always mentioned amongst the ancient ones; so *Pliny*, lib. 7. c. 38. *Apollus*, *Aristides*, *Timomachus*, &c. And in the 35th Book, speaking of the imperfect Works of the Masters, *Ilud* vero perquam rarum ac memoria dignum, etiam suprema opera artificum, imperfectæque tabulas, sicut *Irin* *Aristidis*, *Medeam* *Timomachi*, &c. cap. 23. His *Medea* is reckoned among the most ancient Pieces of Art, by *Cicero*, in his 4th against *Verres*, where there is a long Catalogue of the greatest Curiosities of Painting and Sculpture in *Greece* carried off by *Verres*.

aliis durus in coloribus. *Plin. ibid.* It is of such Painters *Cicero* speaks, when he says, Quam multa vident Pictores in umbris, & eminentia quæ nos non videmus. *Acad. lib. 4.*

(77) Nam *Socrates* jure omnibus placet;—*Nealces*, Venerem; ingeniosus & solers in arte, &c.

(78) *Q. Hortensii* ingenium admodum adolescentis, ut *Phidias* signum, simul aspectum & probatum est. *Cic. de clar. Orat.*

(79) This is the Character *Quintilian* gives of *Theon Samius*. Concipiendis visionibus, quas *phantasias* vocant, *Theon Samius* est præstantissimus. *Quint. Inst.* 12. 10. *Plutarch*, de *Petiti* audiendis severely censures those who paint *αἰδέεσθαι δῖονους*.

(80) Is porro quo generosior, celsiorque est, hoc majoribus velut organis commovetur, ideoque et laude crescit & impetu augetur, & aliquid magnum agere gaudet. *Quint. Inst. lib. 1. c. 2.*

(81) Non omittetur inter hos insignis exemplum: nam *Erigonus* tritor-colorum *Nealces* pictoris, in tantum iose profecit ut celebrem etiam discipulum reliquerit, &c. *Plin. 35.* For the Characters of the two Painters that follow, see *Felicien*.

(75) *Nicearchus* Venerem inter *Gratias* & *Cupidines*; *Herculemque* tristrem infaniz penitentia. — *Cratinus* comædos — *Eudorus* scena-spectator. — *Cleides*, regine *Stratonices* injuria. Nullo enim honore exceptus ab ea, pinxit volutantum cum *Piscatore*, quem reginam amare sermo erat. — *Regina* tolli vetuit, utriusque similitudine mire expressa. *Plin. ibid.*

(76) Sunt quibus *Mecophanes*, ejusdem *Pausie* discipulus, placeat diligentia, quam intelligant foli artifices;

that distinguish'd himself by his Intelligence of the Clair-obscure, was also like his Countryman *Polydore* no better than a Day-Labourer; till having seen some Painters at work upon a Brick-wall which he had prepared for them, he was so charmed with their Art, that he immediately applied himself to the Study of it; and in a few Years made so considerable a Progress, that at *Venice*, *Rome*, and in several other Parts of *Italy*, he was cry'd up and admir'd by all the young Students, as the Author of a new Stile of Painting; which however was like to have proved very fatal to the Art.

See *Woman famous*
for her Skill among/
the *Painters*.

See an ancient Paint-
er's.

Lala in particular.
Her Character
from *Varro*.

AS amongst the Moderns, the Daughter of *Tintoret*, *Marietta Tintoretta*; the Daughter of *Prospero Fontani*; the Daughter of *Vincentino*; *Sophonisba Anguisciola*; *Madam Schurman*; *Rosalba*, and several other Ladies, have made very great Advances in Painting, and procured very considerable Honour and Fame to themselves and the Art by their Works; so there were not wanting amongst the ancient Ladies several very eminent Genius's for Painting. *Pliny* says, that *Timarete* was the first of her Sex who acquired considerable Reputation by Painting; a *Diana* done by her, having been plac'd in the Temple of *Ephesus*, amongst the Works of the most famous Masters (82). *Irene* not only had a very good hand at Portraits; but likewise painted historical Pieces with great judgment. *Calypso*, *Alcisthene*, *Aristarete*, and others are highly commended (83). But of all the Painters of that Sex *Lala* is the most celebrated. *Varro* makes honourable mention of her in his Treatise of the Liberal Arts. He says he would not marry, because Family-Cares are apt to distract the Mind, and are hardly compatible with that Freedom, that Force of Genius, and that Lightness and easiness of the Pencil, which are the great Charms of Painting. While she was very young she painted Portraits either on Wood or Ivory, or in Wax, to great perfection, of her own Sex especially. She drew herself with excellent Taste in the Attitude of a Girl at her Toilet, admiring her own Charms in the Mirror; and an old Woman, so natural, that nothing could go beyond it. In fine, he remarks, that she possessed many excellent Talents, that seldom meet together, in a very eminent degree: She had an exceeding light and easy Pencil, and painted with great Freedom, Expedition and Facility; and, at the same time, as for the Likeness, the Colouring, and the Keeping, she so greatly excelled in them all, that her Pictures commonly bore a higher Price than those of *Denis* and *Sopolis*, the best Face-Painters of her time (84); whose Works (saith he) do now adorn the Cabinets of the Curious (85). These two were *Greeks* by Birth, but painted at *Rome* a great many Portraits of both Sexes. The first of them was surnamed the *Anthropographos*, or the Man-Painter, because he only did Portraits.

The last Greek
Painter mentioned
is *Metrodorus*.

A good Philosopher
as well as Painter.

He flourish'd in the
time of *Æmilius*.

Had a considerable
share in forming
one of the greatest
Men that ever liv'd,
Cornelius Scipio.

Scipio's Character.

THE last of the *Greek* Painters I shall mention is indeed one, who, on many accounts, deserves our particular attention. 'Tis the famous *Metrodorus*; of whom, it is difficult (say ancient Authors) to decide whether he was a greater Painter or Philosopher: He too was so excellently skilled in Architecture and Poetry, that he wrote a Treatise upon each of them; both which were highly esteem'd. So far are Painting and Philosophy from being at such variance, or so remote from one another as is commonly apprehended, that these two Arts were his chief delight. He had so high a Reputation for the one and the other equally, at *Athens*; that when *Æmilius*, after defeating *Perseus*, and subduing all *Macedonia*, demanded of the *Athenians* one of their best Philosophers to educate his Children, and an able Painter to direct the Ornaments of his Triumph: The Magistrates of *Athens* unanimously determined that *Metrodorus* was equally qualify'd for both, and sent him to the *Roman* General; giving him to understand, that they had provided him with one Person who was fully accomplish'd to satisfy him in all that he desired of them, when he ask'd a Philosopher and a Painter (86). A very extraordinary Encomium! hardly since that time to be parallell'd in History, but verified by that General's Experience and Approbation. It was under this Painter's Care that *Scipio's* Education was finish'd. He who was at once so brave a Warrior, so great a Conqueror, so good a Citizen, and so polite a Scholar; so generous a Patron and Encourager of the fine Arts in peace, and the great Bulwark of his Country in war. He to whom we owe, in a great measure, a *Terence*, and his fine Comedies; and who delighted so much in the Conversation of the Historian *Polybius* and the Philosopher *Panaetius*,

(82) *Timarete* Miconis filia Dianam in tabula, quæ *Ephesi* est, in antiquissimis picturis. *Plin.* 35. Fuit & alius Micon, qui minoris cognomine distinguitur; cujus filia *Timarete* & ipsa pinxit. *Plin.* 35.

(83) *Irene* Cratini pictoris filia & discipula, puellam quæ est *Eleusine*: *Calypso*, senem & præstigiatores *Theodorum*: *Alcisthene*, Saltatorem, *Aristarete*, *Nearchi* filia & discipula, *Alcicupium*. *Plin.* 35.

(84) *Lala* Cyzicena, perpetua *Virgo* *Marci Varronis* juvenis, *Rome*, & penicillo pinxit & Cæstro, in *Ebore*, imagines mulierum maxime; ac, *Neapoli*, Anum in grandi tabula; suam quoque imaginem ad speculum. Nec ullius in pictura velocior manus fuit: artis vero tantum, ut multum manipretio antecederet celeberrimos eadem ætate pictores, *Sopolin* & *Dionysium* quorum ta-

bule *Pinacothecæ* implent. *Plin. ibid.* See the Notes in *French*.

(85) *Dionysius* nihil aliud quam homines pinxit, ob id *Anthropographus* cognominatus. *Plin. ibid.* There is another, *Dionysius Colophonius*, mentioned by *Ælian*, *Aristotle*, and others, of whom afterwards.

(86) — Ubi eodem tempore erat *Metrodorus*, pictor, idemque Philosopher, in utraque scientia magnæ auctoritatis. Itaque cum *L. Paulus*, devotio *Perse*o, petisset ab *Atheniensibus* ut quam probatissimum Philosophum mitterent sibi, ad erudiendos liberos; itemque pictorem, ad triumphum excolendum: *Atheniensis* *Metrodorus* elegerunt, professi eundem in utroque desiderio præstantissimum. Quod ita *Paulus* quoque judicavit. *Plin.* 35. *Plutarch. in Æmil.*

tius, that they were always with him: He who kept in his House *Pacuvius*; who was, say Historians, both Poet and Painter: He, in one word, who never counselled, spoke, or did what was not worthy of a true *Roman*, and who divided his time between great Actions and elegant Studies. Such was the Pupil of *Metrodorus*; and from this Example we may learn what happy Effects the polite Arts, joined with true Philosophy in Education, must produce, when they meet with a Genius capable of Improvement; the great Advantages of a truly Liberal Education, and the many excellent Qualities that are requisite to complete the Character of one duly qualified to instruct and form the Youth of Birth and Fortune (87). It is one of such a great and amiable Character, that the Education of Persons of high Rank and Distinction ought to be intended and calculated to form; one fit to serve his Country in peace and war; one of an heroic Mind; a sincere Lover of his Country, and of a benevolent generous Disposition; utterly abhorring Villany, Effeminacy, and all vicious Pleasures; one who loves the Liberal Arts, understands them, and delights in them, and in useful Conversation; one whose Amusements and Recreations, as well as Occupations, are manly and ingenious; and who, next to the Glory of great and virtuous Deeds, hath highest satisfaction in those Arts which are so fitted to recommend them and perpetuate their Memory. To such Instruction and Education Philosophy, and all the fine Arts, must concur with the manly genteel Exercises, as they did in that of *Scipio*: Any one of these being wanting, Education is deficient; nor will the rest be able to produce that compleat Effect a liberal one ought to aim at.

What Education ought to aim at.

Was accomplished in his by uniting together the fine Arts and the genteel manly Exercises.

THO' this be no Digression from my main Subject, yet to return to what is now more immediately under Consideration, we may see by this short Sketch of Characters, that the Art was arrived to as great Dignity and Perfection amongst the ancient *Greeks*, in and about the time of *Apelles*, as amongst the *Romans* in and about the time of *Raphael*; or at least that *Aristotle*, *Socrates*, *Varro*, *Cicero*, *Pliny*, *Quintilian*, and others who have mentioned the ancient Painters and their Works, understood, as well as the best Judges amongst the Moderns, in what the Beauty and Excellence of this Art lies; and what are the requisite Talents and Perfections of a great Painter. There is no Accomplishment ascribed to any of the great modern Masters, which is not to be found in the Character of some ancient Painter in a very eminent degree, whether relating to Invention, Design, Disposition, Proportion, Colouring, Clair-obscur, Rounding, Relief, Beauty, Sweetness, Strength, Boldness, Majesty, Grace, or any other Excellence in the Pictures which the greatest modern Hands have produced. And we find it was the same Idea of the Art, and the same Method of Study, that formed the great Painters in every Age.

BUT were there no considerable Painters amongst the *Greeks* before *Apollodorus*, and those others named as the most perfect Masters? *Quintilian* names some that were more ancient, and at the same time makes a severe Reflection upon certain pretended Virtuosi in his time, who, it seems, were fondest of the Pictures which had nothing to recommend them but merely their Antiquity, having been done when Painting was in a very low State, in comparison of the greater Beauty and Perfection to which it was afterwards advanced. They preferred, says he, the Works of certain old Masters, to much nobler Pictures; either out of a superstitious Veneration for what is very ancient; or through a ridiculous Affectation of appearing profounder Judges than others, and capable of discerning Beauties where less learned Eyes could find none (88). But this Censure cannot fall on those who are curious in collecting Drawings and Pictures now-a-days, as far back as they can go, in order to have Examples of the Progress of the Art; nor on those who are inquisitive about the Rise, Origin, and Progress of any Art whatsoever. For the Invention and Improvements of ingenious Arts will always be justly esteemed one of the most important Branches of History, by all who have just Notions of the true Dignity of Mankind, and of their best Employments. And it is only by a Collection of Drawings and Pictures ranged historically, [as in a Cabinet in *London* I have often visited with pleasure (89)]; so that one may there see all the different Schools, and go from one to another, tracing the Progress of each, and of every Master in each: It is only by such a judiciously disposed Col-

But were there no Painters before Apollodorus?

Quintilian names some. But censures those pretended Virtuosi who valued Pieces more upon account of their Antiquity, than their Excellence.

On whom this Censure does, and does not fall.

(87) P. Scipio *Æmilianus*, vir avitis *Publii Africani*, paternisque *Lucii Pauli* virtutibus simillimus, omnibus belli ac togæ dotibus, ingenique ac studiorum eminentissimus sæculi sui, qui nihil in vita nisi laudandum aut fecit, aut dixit ac sensit. — Neque enim quisquam hoc Scipione elegantius intervalla negotiorum otio disjunct: Semperque aut *Belli* aut *Pacis* servit artibus, semper inter arma ac studia versatus, aut corpus periculis, aut animus disciplinis exercuit. *Val. Pat. lib. 1. c. 12, & 13.* Vid. *Excerpta Polybii*. Itaque semper *Africanus* *Socraticum* *Xenophontem* in manibus habebat, cujus imprimis laudabat illud, quod diceret, eosdem labores non esse æque graves imperatori ac militi, quod ipse honos laborem leviorē facit imperatori. *Cic. Tusc. Quæst. lib. 2. sub fin.* Tu videlicet solus vasis *Corinthi* delectaris? Tu illius æris temperationem, tu operum lineamenta solertissime perspicis? Hæc *Scipio* ille non intelligebat, homo doctissimus, atque humanissimus? Tu sine ulla bona arte,

sine humanitate, sine ingenio, sine literis, intelligis, & judicas? Vide, ne ille non solum temperantia, sed etiam intelligentia, te, atque istos, qui se elegantes dici volunt, vicerit. Nam quia, quam pulchra essent, intelligebat idcirco existimabat, ea, non ad hominum luxuriam, sed ad ornatum sanorum, atque oppidorum esse facta, ut posteris nostris monumenta religioſa esse videantur. *Cic. in Ver. lib. 4. 44.*

(88) Primi quorum quidem opera non vetustatis modò gratia visenda sunt, clari pictores fuisse dicuntur *Polygnotus* atque *Aglaophon*, quorum simplex color tam sui studiosos adhuc habet, ut illa prope, rudia ac vult futura mox artis primordia, maximis, qui post eos existerunt, auctoribus præferant proprio quodam intelligendi, ut mea opinio fert, ambitu. *Quint. lib. 12. c. 10.*

(89) Mr. *Richardson's*.

lection, that the History of the Art of Designing and Painting can be fully represented or learned. Description is not sufficient; the best Writer cannot possibly express all that is to be observed and read in such a Series of Examples and Monuments.

*It falls on those who
doat on Ruins and
Rubbish.*

QUINTILIAN's Sarcastism is only levelled against those who are so blindly devoted to Antiquity, that they can see no Charms but in that which is very old; and fondly doating on Ruins, or bad Workmanship, because it hath a certain degree of Antiquity, neglect Works that have real Merit, and from which something that is useful may be learned; on such, in a word, as measure things by any other Standard than their Perfection and Usefulness. Monuments of a rude, beginning, or declining Art, deserve their place, may be necessary in the History of an Art; but merely to collect its first gross, imperfect, abortive Attempts, or its Dregs and Refuse, without seeking after Examples of its higher Improvements, is a Taste that justly provokes to cry out with *Cicero* on the like occasion, *Quæ est autem in hominibus tanta perversitas, ut, inventis frugibus, glande vescantur?*

*A few Observations
on the first rude
Painters in both
Ages.
The Moderns from
Cimabue to Mas-
saccio.*

I shall therefore but just make a few Observations upon the first and earliest Notices that we have of Painting amongst the *Greeks*, and compare them with the Accounts that are given of its Progress when the Art was revived in *Italy*; that is, from *Cimabue* to *Massaccio*, *Mantegna*, *Antonello of Messina*, and some others, who are reckoned the first whose Works deserve attention, on any other account than as Specimens of the low and mean Beginnings of Painting, during all that Period which we may call the Infancy of modern Painting. Hitherto not only Painters work'd in Distemper, the Secret of preparing Colours with Oil not being found out; but their Colouring was so imperfect, that they are only said to have marked their Lines with Colours, and are rather reckoned Designers than Painters, and but very indifferent Designers too. *Massaccio* was the first who began to observe Perspective, draw with some degree of Correctness, give any Relief, Life or Motion to his Figures, or colour them agreeably. But after him, especially when the part of painting with Oil-colours was generally known, the Art in all its parts improved very fast, and went on daily gathering new Strength, till at last Colouring was perfected by *Titian*, and Design by *Michael Angelo*; and *Raphael*, as it were, infused its Soul into this fine Body, by superadding Beauty and Grace to what they had formed and shaped in perfection. As for *Cimabue*, he was of the same kind with the gross and ignorant Painters, sent for by the Government of *Florence*, under whom he studied. *Giotto* began indeed to shake off somewhat of the Rudeness and Stiffness of these *Greeks*: He endeavoured to give better Airs to his Heads, and more of Nature to his Colouring, with something like Action in his Figures: He attempted likewise to represent the Passions; but he fell far short, not only of true Expression, but of that Liveliness of the Eyes, that Tenderness of the Flesh, and that Strength of the Muscles in real Life, which was afterwards attained to by the great Masters in their Pictures. This was the low State of Painting in his time; and all the Masters after him (till *Massaccio*) made but small Improvements; so that the Art continued almost at a stand for a Century, or at least it advanced but slowly. Now as it is natural to think that the Art must have begun, and advanced in like manner (90), very slowly at every Period of it; when it was first found out; or when at any time, after having been lost and buried, it rose again as it were from the dead: so we have almost the same Accounts of a certain Succession of Painters in *Greece* from *Ardices* to *Simon Cleoneus*, who is described to have been the best of them. And it is only in the Characters given of these Artists, that we find the Beginnings of Painting described by ancient Writers. They also seem to have been rather Designers than Painters, and but very indifferent Designers too. Nay the Art appears to have been in a more imperfect State in their time, than in that of *Giotto* and his immediate Successors: For before *Ardices* of *Corinth* (91), *Telephanes* of *Sicyon*, and *Crato* of the same City, Painting was no better than what served just to represent the bare Shadow of a Man, or any Animal; which was done by circumscribing the Figure they intended to express, whatever it was, with a single Line only; a simple manner of Drawing called *Sciographia*. They began to add new Lines (by way of Shadowing to their Figures) which gave them some appearance of Roundness, and a little more Strength. And this manner was called *Graphice*: But so imperfect still was this way of delineating Objects, that they found it not unnecessary to write under every Piece, the Name of what it was designed to represent. It was *Cleophantus* a *Corinthian* who first attempted to fill up his Out-lines: But that he did with one single Colour laid on every where alike; whence his Pieces and those of *Hygiemon*, *Dinias* and *Charmas* got the Name of *Mono-chromata*, or Pictures

*The Art began the
same way in
Greece.*

*The first rude Paint-
ers, or rather De-
signers in Greece.*

(90) It must be so with respect to all Arts. So *Lucræ-
tius* observes:

*Navigia, atque agriculturas, mœnia, leges,
Armas, vitas, vestes, & cœtera de generi hominum,
Præmia, delicias quoque vitæ funditus omnia,
Carmina, picturas, & dædala signa perire
Usur, & impigrit simul experientia mentis
Paulatim decuit potestatem progredientis.
Sic unum quidquid paulatim protrahit ætas
In medium, ratioque in luminis eruit oras.*

*Namque aliud ex alio clarescere corde videbunt
Artibus, ad summum donec venerit cæcumen.*

Lucræti. L. 5. sub finem.

(91) Primi exercere Ardices Corinthius, & Telephanus Sicyonius, sine ulla etiamnum hi colore; jam tamen spargentes lineas intus; ideo & quos pingere describere institutum. Primus invenit eos colores, testâ ut ferunt, trita, Cleophantus Corinthius.

Pictures of one Colour (92): Some little Improvements were made by *Eumarus*; but he was excelled by *Cimon Cleoneus*, who is said to have found out the Art of Painting historically, and to have designed his Figures in variety of Postures: He was the first who distinguished the Joints and Muscles in Bodies, and attempted to imitate the Folds in Draperies; yet the highest Encomium given even to him by *Ælian* and others, is, that he found Painting in its mere Infancy; in a very weak imperfect State, and brought it to some small degree of Strength and Perfection. And thus we see how the Art hath always begun and advanced.

THE question is, how to fix the Age of these Painters or Designers. For *Panæus* and *Polygnotus* (93) are the first amongst the *Greeks* of any uninterrupted Succession of good Painters that can be distinctly traced, who seem to have been equal to *Massaccio*, *Montegna*, &c. amongst the Moderns. But the Art could not have arrived all at once to such a degree of Perfection as is ascribed to them; it is contrary to the natural Course of things to suppose it; and therefore they must have had some immediate Predecessors, as *Massaccio* had, by whom the Art was a little improved and advanced; yet those Monochromatists were long before them, and no others are named in History as the first Essayers of the Art, or who had not arrived at very considerable Perfection. It is upon this Principle, that no Art is invented and perfected at once, and that according to the nature of things Painting, like other Arts, must have advanced gradually, and from very small Beginnings to any very considerable Pitch of Excellence: 'Tis upon this Principle, which can bear no dispute, that *Pliny* blames the *Greeks* for not being more exact in their Accounts of their Painters; since it is impossible that *Panæus* could have been so good a Painter, or that the Art could have been in so great a degree of Perfection in his time, as it appears to have been, if it had not been very much cultivated before him. What is more, we are told by *Pliny* and others, that there were very excellent Painters long before *Panæus*. There is mention made of a celebrated Battle-piece by *Bularchus* a Painter, for which *Candaules* King of *Lydia*, the last of the *Heraclides*, gave a very high Price (94). And *Pliny* speaks of excellent Pictures in *Italy*, which tho' fresh in his time, were older than the Foundation of *Rome*, and painted by *Grecians* (95). From all which he very justly concludes, that these very rude imperfect Painters, or rather Monochromatists, must have been long before those good Painters.

'Tis difficult to fix the Age of these Greek Painters. But Panæus seems the first of a Succession of Painters among the Ancients, equal to Massaccio among the Moderns.

Pliny went into every old good Picture.

WHAT then can we with any probability infer from all this, but that, setting aside the Arguments which have been brought from *Homer's* exact Knowledge of Painting, to prove its very great Antiquity, that Art must have been very anciently in great Reputation and Perfection; and that it may have undergone many Revolutions in *Greece*, or have been lost and revived again there, perhaps more than once: But this I leave to others to determine. It is sufficient to our purpose to observe, that at whatever time it begun to be cultivated, it must in all probability have begun and proceeded, as it did when it was revived in *Italy* in the latter Age of it, by very ordinary low *Greek* Painters, from *Cimabue* their Disciple to *Massaccio*; or as it did in the time of the *Greek* Monochromatists that have been mentioned. And we find it advancing from a *Massaccio* to a *Raphael*, in the same manner that it did from *Panæus* to an *Apelles*, with wonderful Celerity.

What it is reasonable to conclude from all this.

The Art at whatever Period it began, or revived, advanced to Perfection very gradually.

TO

(92) Quod si recipi necesse est, simul adparet multo vetustiora principia esse; eosque, qui Monochromata pinxerint, quorum ætas non traditur, aliquanto ante fuisse Hygieionem, Dineam, Charmadem, & qui primus in pictura Marem Feminamque discreverit, Eumarus Atheniensem, figuræ omnis imitari ausum; quique inventa ejus excoluerit, Cimonem Cleoneum. Hic Castigraha invenit, hoc est, obliquas imagines & varie formæ vultus, respicientes, suspicentesque, vel deficientes: Articulis membra diflinxit; Venas protulit; præterque in Vestis Rugas & Sinus invenit. *Plin.* 35. Cimon Cleoneus artem adhuc rudem plurimum provexit, eosque discipulos suos majorem poposcit mercedem quam priores artifices. *Æl. var. Hist.* l. 8. c. 8. In the Anthology there are two *Greek* Epigrams on him; one of which is thus translated by *Grotius*:

*Ista Cimon pinxit minime rudis; omne sed est qui
Cælestis opus: Nec tu, Dædale, liber eras.*

'Tis in allusion to these Monochromata that *Cicero* pleasantly calls *Epicurus's* Gods Dii Monogrammi, non enim venis, & nervis, & ossibus continentur. — Nec his corporibus sunt, ut aut casus aut icus extimecant, aut morbos metuunt ex defatigatione membrorum. Quæ verens *Epicurus* Monogrammos Deos & nihil agentes commentus est. *Cic. de Nat. Deor. lib. 2.*

(93) Panæus quidem frater Phidie, etiam prælium Atheniensem adverfum Peras, apud Marathoniam factum, pinxit: adeoque jam colorum usus increbuerat, adeoque ars perfecta erat ut in eo prælio Iconicos duces pinxille tradatur. — Præmuse omnium certavit cum *Timagora* Chalcedense. — alii quoque, post hos, clari fuere, sicut *Polygnotus* Thasius, qui primus mulieres lucida veste

pinxit: Capita earum mitris verficoloribus operuit; plurimumque pictura primus contulit. *Plin.* 35.

(94) In confesso perinde est *Bularchi* pictoris tabulam in qua erat *Magnetum* prælium, a *Candaule* rege *Lydiæ* *Heraclidarum* novissimo, qui & *Myrcilus* vocitatus est, repensam auro. Tanta jam dignatio picturæ erat, id circa ætatem *Romuli* acciderit necesse est: duo enim de vicissima *Olympiade* interit *Candaules*; aut, ut quidam tradunt, eodem anno quo *Romulus*, nisi fallor; manifestæ jam tum claritate artis, atque abfolutione. Quod si recipi necesse est, simul adparet multo vetustiora principia esse, &c. *Plin.* 35.

(95) Hunc, (*Cleophantum* *Corinthium*) aut eodem nomine alium fuisse, quem tradit *Cornelius Nepos* secutum *in* *Italiam* *Demaratum* *Tarquini Prisci* regis *Romani* patrem, fugientem a *Corintho* tyranni injuriis *Cypseli* mox docebimus. Jam enim absoluta erat pictura etiam in *Italia*. Extant certe hodieque antiquiores urbe picturæ, *Ardæ* in ædibus sacris: quibus equidem nullas æque miror tam longo ævo durantis in orbitate tecti, veluti recentis, &c. *Plin.* 35. When he comes to mention the *Roman* Painters in the same Book, he says, Deceit non sleri & *Ardæ*is templi picturæ, præsertim civitate donatum ibi, & carmine, quod est in ipsa pictura his veribus:

*Dignis. Digna. Loco. Picturæ. Candecaravit.
Regine. Junoni. Supremi. Conjugi. Templum.
Marcus. Ludius. Elotas. Ætolia. Oriundus.
Quem. Nunc. Et. Post. Semper. Ob. Artem. Hanc. Ardæ.
Laudat.*

Ea sunt scripta antiquis literis Latinis. See *Julii Balengeri de Pictura & Statuaria lib. 1. c. 9.*

All that hath been said confirmed from Cicero and Quintilian, or in the Accounts of the like Progress of Oratory, is all it of Statuary and Painting.

Quintilian.

TO confirm the Truth of all that hath been said of the gradual Improvements that were made in Painting, and of the various Talents of its chief Improvers amongst the *Greeks*, I shall bring some Passages from *Cicero* and *Quintilian*, which contain the Substance of what hath been said on that Head, and that will serve to prove, at the same time, the Truth of the Observation, upon the manner in which these Authors have treated Oratory, premised to this Discourse.

"IT remains [says *Quintilian* (96)] to speak of all the several kinds of Oratory, that being the third Branch of my first Division; for I promised to treat of the Art, the Artist, and the Work. Oration is the Orator's Work: And there are many Forms of it, as I shall prove; which, tho' the Art and Artist appear in them all, are very distinct, not only in Species, as one Statue or Picture is from another; but even in kind, as the *Tuscan* and *Grecian* Statues; or the *Asiatick* and *Athenian* Orators. These however which I call Works of a different kind, as they have their Authors, so likewise they have their Lovers; and there is no such thing yet as a perfect Orator, nor perhaps any perfect Art of whatever sort; not only because each kind hath some peculiar Excellency, but because one Manner is not equally agreeable to all; and that partly on account of the various Genius's of Times, and partly because each particular Person hath his own proper Taste and Aim. The first Painters whose Works are visited not barely for Antiquity's sake are *Polygnatus* and *Aglaophon*, whose imperfect Colouring some, thro' an Affectation of appearing more than ordinary Judges, prefer to the Works of the great Masters who came afterwards, tho' their Pictures were but the Prefaces, the first Dawning of a rising Art. After them flourished *Zeuxis* and *Parrhasius*, both about the *Peeloponnesian* War; for *Xenophon* gives us a Conference between the latter and *Socrates*. These Artists greatly improved Painting; the first having found out the Art of distributing Light and Shade with Truth and Agreeableness; the other excelling in the Precision of his Our-line, and the Elegance of his Colours. *Zeuxis* copied *Homer*, and so became to the succeeding Painters a Model, whom it was necessary to imitate in drawing the Forms of the Gods and Heroes. The Art of Painting was in its highest Perfection about the time of *Philip*, and to the Successors of *Alexander*; but the various Qualities requisite to its Perfection were divided amongst many Professors. To *Protagenes* is ascribed Exactness in finishing, or rather Over-diligence. To *Pamphilus* and *Melanthius* a thorough Intelligence and Observance of Symmetry and due Proportions in their Figures; to *Antiphius* Facility or Ease; and to *Theon* the *Samian* a vast Fertility of Imagination even to Capriciousness. To *Apelles* is unanimously allowed what he claimed, Ingenuity and Grace far superiour to all that went before him: And *Euphranor* was highly admired for what is indeed very rare; for he was not only an excellent Painter, but a great Master of many other Arts; a Sculptor of the first Rank, as well as a sublime Painter.

"THE same Progress, with the same Diversity of Talents happened in Statuary. For the first Professors of that Art, *Calon* and *Egeus* did not far surpass the *Tuscans*, but were almost as stiff and hard: The Statues of *Calamis* were not so cold and dead; but those of *Mycon* were still much softer and nearer to Life: *Polyclethus* added at once Correctness and Grace to his: To him is the Pre-eminence given; but that he too might not pass uncensured, Force and Energy is said to have been wanting to make his Works perfect. He represented Men with more Grace than is to be found in Nature: But he could not come up to the Majesty of the Gods; not daring to attempt any thing but soft and beardless Checks, he avoided imitating venerable Age. But what was wanting in *Polyclethus* is ascribed to *Phidias* and *Alcamenes*. *Phidias* excelled whether in exhibiting Gods or Men: None rivalled him in working in Ivory, as his *Minerva* of *Athens* and his *Olympian Jupiter* sufficiently prove; the last of which is said to have increased the religious Awe of the People, so fully was the Authority of the God expressed. *Lysippus* and *Praxiteles* were the best Copiers of Nature, for *Demetrius* studied Truth more than Beauty; he followed Nature too strictly.

"NOW

(96) Superest ut dicam de genere orationis. Hic erat propositus a nobis in divisione prima locus tertius: nam ita promiseram me de arte, deartifice, de opere dicturum. Cum sit autem rhetoris atque oratoris opus oratio, pluresque ejus forma, sicut ostendam, in omnibus his & ars est, & artifex, plurimum tamen invicem differunt, nec solum specie, ut signum signo, & tabula tabulae, & actione actio, sed genere ipso, ut a Græcis Tuscanicæ statuae, & Asianus eloquens Attico. Suos autem hæc operum genera quæ dico, ut autores, sic amatores habent, atque ideo nondum est perfectus orator, ac nescio an ars ulla, non solum quia aliud in alio magis eminet, sed quod non una omnibus forma placuit, partim conditione vel temporum, vel locorum, partim judicio cujusque ac proposito.— Similis in statu differentiæ: nam & duriora, & Tuscanicis proxima Calon atque Egeus; jam minus frigida calamis; molliora adhuc supra dictis Myron fecit. Diligentia ac Decor in Polycleto supra cæteros, cui quan-

quam a plerisque tribuetur palma, tamen ne nihil detrahatur, deesse pondus putant. Nam ut humane forme decorem addiderit supra verum, ita non explevisse Deorum auctoritatem videtur, quin ætatem quoque graviterem dicitur refugisse, nihil ausus ultra leves genas. At quæ Polycleto defuerunt, Phidias atque Alcameni dantur. Phidias tam diu quam hominibus efficiendis melior artifex traditur. In eboze vero longe citra æmulum, vel si nihil nisi Minervam Athenis, aut Olympium in Elide Jovem fecisset, cujus pulchritudo adjectis aliquid etiam receptæ religioni videtur, adeo majestas operis Deum æquavit. Ad veritatem Lysippum & Praxitelem accepisse optime affirmant. Nam Demetrius tanquam nimius in ea reprehenditur, & fuit similitudinis quam pulchritudinis amantior. In oratione vero si species inveteri velis, totidem pene reperies ingeniorum, quot corporum formas, sed fuerunt quædam genera dicendi conditione temporum horridiora, alioquin magnam jam vim ingenii

"NOW Oratory advanced in like manner: If we examine the different Kinds or Forms of it, we shall find almost as many Genius's and Turns of Mind as of Features and Complexions: Some sorts of Oratory, as well as of Painting and Statuary, were more unformed in consequence of the Rudeness and Unpoliteness of the times; but even these shewed great Strength and Vigour of Genius. Such were amongst us (*Romans*) the *Lælii*, the *Africani*, the *Cato's*, the *Gracchi*. Those may be called the *Polygnotus's*, and the *Calones*: Let *L. Crassus* and *Q. Hortensius* be placed in the middle Rank. After them arose a vast Growth of excellent Orators; but who had each his distinct Talents and Perfections, tho' they flourish'd much about the same time.——In *Cæsar* we admire the Nervous, in *Brutus* the Severe, in *Callidius* the Subtile, in *Cassius* the Bitter, in *Pollio* Correctness, in *Subpiti* Smartness, in *Messala* Dignity, in *Calvus* the Pure and Venerable.——Even in those I have seen; we commend the Fertility of *Seneca*, the Strength of *Africanus*, the mature Judgment of *Afrus*, the Sweetness of *Crispus*, the Elegance of *Secundus*, and the harmonious Cadences of *Trachalus*. As for *M. Tullius* he was not merely a *Euphranor* eminent in many Qualities; but in him were united, in their highest degree, all the Perfections which distinguish'd or gain'd a Name to any other.——Yet some even of his Contemporaries blamed him, calling him the *Asiatick*, as too pompous, swollen and redundant."

Quintilian.

CICERO gives us a shorter account of the gradual Progress of the Arts of Design, almost to the same effect, and with the like view, in order to illustrate the parallel Advancement of Eloquence. "Who (saith he) that is conversant in Antiquity, doth not know that the Statues of *Canachus* were lame and too stiff? Those of *Calamis* were not so hard and rigid, but nearer to Life and softer: *Myron's* are justly pronounced beautiful, yet they were not quite Nature. Those of *Polycleetus* are much more natural and lively, and indeed, in my Opinion, perfect. Painting improved in the same way; and the Painters who brought the Art to its Perfection, rose above one another by like steps. For, in that Art, do we not admire the drawing and specious Appearances in the Pictures of *Zeuxis*, *Polygnotus* and *Timanthes*, who employed but four Colours? And is not all perfect in *Ation*, *Nicomachus*, *Protogenes*, and *Apelles*? And may I not say, that the same happens throughout all the Arts, and indeed throughout all Nature? 'Tis not to be doubted but there were Poets before *Homer*, whom none afterwards could rival.——Our own first Productions in Poetry were as rude and stiff as the Statues of *Dædalus*.——And so it was likewise with regard to our Oratory."

Cicero.

IN another place *Cicero* remarks, that there is the same Diversity in the Arts of Speaking and Painting (97): And that in either of these, amidst a great variety of Forms and Manners, each of which is very commendable in its kind, or hath its particular Excellence, it is not easy to determine which is the best. Painting, saith he, tho' the Art be but one, yet like every Art and every Thing in Nature, admits of a great variety of Beauties and Perfections (98): And therefore Painters, as well as Orators, may be very different from one another; and yet all of them may deserve high praise, and be justly pronounced admirable, each in his own peculiar Sphere and Excellence. There is indeed a best, a highest Perfection in every Art, a supreme Beauty to which it is extremely hard to reach; and which was never compassed by any Orator, Poet, or Painter, in any Production however

Cicero.

ingenii præ se ferentia. Hinc sunt Lælii, Africani, Catoes, Gracchique, quos tu licet Polygnotos vel Calones appelles. Mediâ illam formam teneant L. Crassus, Q. Hortensius. Tum deinde efflorescat non multum inter se distantium tempore, oratorum ingens proventus, hinc vim Cæsaris, indelem Cœlii, subtilitatem Callidii, gravitatem Bruti, acumen Subpiti, acerbiteriam Cassii, diligentiam Pollii, dignitatem Messalæ, sanctitatem Calvi reperimus. In his etiam quos ipsi vidimus, copiam Senecæ, vires Africanæ, maturitatem Afræ, jucunditatem Crispi, sonum Trachali, elegantiam Secundi. At M. Tullium non illum habemus Euphranorem circa plurimum artium species præstantem: sed in omnibus quæ in quoque laudantur, eminentissimum, quem tamen & suorum temporum homines inefficere audebant ut tumidiorem; & Asiaticum, & redundantem, & in repetitionibus nimium, &c. *Quint. l. 12.* Quis enim eorum, qui hæc minora animadvertunt, non intelligit, Canachi signa, rigidiora esse, quam ut imitentur veritatem? Calamidis dura illa quidem, sed tamen molliora, quam Canachi. Nondum Myronis factis ad veritatem adducta, jam tamen quæ non dubites pulchra dicere, Pulchriora etiam Polycleti, & Timantem, & eorum qui non sunt usi plus quam quatuor coloribus formas & lineamenta laudamus. At in Eutimone, Nicomacho, Protogene, Apelle, jam perfecta sunt omnia, & nescio an reliquis in rebus omnibus idem eveniat. Nihil est enim simul & inventum, & perfectum. Nec dubitari debet quin fuerint ante Homerum poëtæ, &c. *Cic. de clar. Orat. 18.*

perfecti, enim sunt judicia, ut in Græcis: nec facilis explicatio, quæ forma maxime excellat. In picturis alios horrida, inculta, abdita, & opaca: contra alios nitida, læta, colostrata delectat. Quid est, quod præscriptum aliquod, aut formulam exprimas, cum in suo quodque genere præstet, & genera plura sint? Hac ego religione non sum ab hoc conatu repulsus: Existimaviq; in omnibus rebus esse aliquid optimum, etiam si lateret: idque ab eo posse, qui ejus rei gnarus esset, judicari. Sed quoniam plura sunt orationum genera, eaque diversa, neque in unam formam cadunt omnia, &c.

(98) Natura nulla est (ut mihi videtur) quæ non habeat in suo genere res complures dissimiles inter se, quæ tamen consimili laude dignentur. Nam & auribus multa percipimus, quæ estis nos vocibus delectant, tamen ista sunt varia sepe, ut id quod proximum audias, jucundissimum esse videatur: & oculis colliguntur penè innumerales voluptates, quæ nos ita capiunt, ut unum sensum dissimili genere delectent, & reliquos sensus voluptates oblectent dispares, ut sit difficile judicium excellentis maxime suavitatis. At hoc idem quod est in naturis rerum, transferri potest etiam ad artes. Una fingendi est ars, in qua præstantes fuerunt Myro, Polycletus, Lysippus: qui omnes inter se dissimiles fuerunt: sed ita tamen, ut neminem sui velis esse dissimilem. Una est ars, ratioque picturæ, dissimillimique tamen inter se Zeuxis, Aglaophon, Apelles: neque eorum quicquam est, cui quidquam in arte sua deesse videatur. Et, si hoc in his quasi mutis artibus est mirandum, & tamen verum: quanto admirabilius in oratione, atque in lingua? &c. *Cicero de Orat. lib. 3. 7.*

(97) Cicero ad Brutum. 11.——Facilius Attio, varia

Cicero.

perfect, to such a degree as came up fully to the Idea of it in the Mind of the Author or Artist. But the ingenious Arts flourish, prosper, and bring forth a goodly rich Harvest of various Fruits, all exceeding beautiful, and pleasant, though of different Hues and Qualities, when due Honour is render'd to every Person of Merit, and to every Advancement toward Perfection of whatever sort; not to those of the first Class alone, but to the second and third, to each kind, Order or Rank of Ability and Excellence (99). Thus every Genius, every Virtue, every Power in the Soul is quickened to exert itself, and every one strives to his utmost, giving all diligence to excel in something truly praise-worthy. The genuine Spirit, that alone can animate and fructify the Arts, is by such means stirred up, and maintained in due Warmth and Vigour. Every one becomes emulous of surpassing the rest in some Perfection: No one satisfies himself with his Attainments, and the honour these may have already acquired him; but takes a higher Mark, and imagining somewhat of a more perfect kind than he hath hitherto produced, sets himself with all his collected Talents to surpass his own most admired Works. Success duly honoured redoubles the Force and Ardour of the Mind.

Cicero and Columella.

THIS is the Picture *Columella*, *Cicero*, and other ancient Authors have drawn, of the Temper and Spirit by which alone the Virtues and Arts can be promoted and animated (100). And thus it was, they tell us, with respect to Painting, Poetry, Oratory, and all the ingenious Arts, when they flourished in *Greece*. Hence it came about, that tho' *Demosthenes* far excelled all the Orators, as *Apelles* all the Painters; yet there were a great many other justly renowned Orators and Painters, besides these two, who had very great and peculiar Abilities and Excellencies. The same happened in the latter Age of Painting; the like Spirit pushed it on to its Perfection at that Period; so that tho' *Raphael* was superiour to all, yet there were many other Painters who deserved high Praises, and had each very great and distinguishing Qualifications.

Cicero.

CICERO tells us what that supreme Beauty and Excellence in all the Arts is, which it is so difficult to explain, and yet more to acquire (101): It is called by the *Greeks* *το σμικρον*; and we may call it with the *Romans* the Decorum. It is the chief Excellence (faith he) in Life and Manners, as well as in the Arts. But of this afterwards. What is now under Consideration is the equal and analogous Advancement of Painting, in two different Ages of it, and the principal Means and Causes by which it was promoted to so great Perfection in both. And doubtless the Emulation among Painters arising from the Love of the Art, and the Encouragement given to every Kind and Degree of Merit in it, by the Rewards and Honours that were cheerfully conferred on all who excelled in any part of the Profession, was one chief reason of its Improvement in both these Periods.

PAINT-

(99) Quod siquem aut natura sua, aut illa præstantis ingenii vis forte deficiet, aut minus instructus erit magnarum artium disciplinis: teneat tamen eum cursum quem poterit. Prima enim sequentem, honestum est in secundis, tertium consistere. Nam in poetis, non Homero soli locus est (ut de Græcis loquar) aut Archilochus, aut Sophocles, aut Pindarus: sed horum vel secundis, vel etiam infra secundos. Nec vero Aristotelem in philosophia deterruit a scribendo amplitudo Platonis: nec ipse Aristoteles admirabili quadam scientia, & copia, ceterorum studia resinxit. Nec solum ab optimis studiis excellentes viri deterriti non sunt, sed ne opifices quidem se artibus suis removerunt, qui aut Iulij quem Rhodi vidimus, non potuerunt, aut Cæsar Veneris pulchritudinem imitari. Nec simulacro Jovis Olympij, aut Doryphori statua deterriti, reliqui minus experti sunt, quid efficere, aut quo progredi possent: quorum tanta multitudo fuit, tanta in suo cuiusque genere laus, ut, cum summa miraremur, inferiora tamen probaremus. In oratoribus vero, Græcis quidem, admirabile est quantum inter omnes unus excellat. Attamen, cum esset Demosthenes, multi auctores, magni, & clari fuerunt, & antea fuerant, nec postea defecerunt. Quare non est cur eorum, qui se studio eloquentiæ dediderunt, spes infringatur, aut languescat industria. Nam neque illud ipsum, quod est optimum, desperandum est: & in præstantibus rebus, magna sunt ea, quæ sunt optimis proxima. *Ad Brut. 2.*

(100) Rectissime dixit M. Tullius in oratore, par est eos, qui generi humano res utilissimas conquerere, & perpenas exploratasque memoriæ tradere concupiverint cuncta tentare. — Summum enim culmen affectantes, satis honeste vel in secundo fastigio conspiciemus. An Latine musæ non solum Adyria suis Accum & Virgilium recuperare, sed eorum se proxima, & procul a secundis facias concedere sedes? Nec Brutum, aut Cæcium, Pollionemque cum Messala & Catulo deterrere ab eloquentiæ studio fulmina illa Ciceronis. Nam neque ille ipse Cicero tertius cesserat tonantibus Demostheni Platonique. Nec parens eloquentiæ, Deus ille Mæonius, vastissimis fluminibus sacundæ suæ posteritatis studia resinxerat, ac ne minoris quidem famæ opifices per tot jam secula videmus

laborem suum destituisse, qui Protogenem & Apellem cum Parrhasio mirati sunt: Nec pulchritudine Jovis Olympij Minervæque Phidiae, sequentis ætatis attonitos piguit experiri, Bryaxin, Lyfippum, Praxitelem, Polyetum, quid efficere aut quouoque progredi possent. Sed in omni genere scientiæ, & summis admiratione veneratque, & inferioribus merita laus contingit. *Colum. in Præf. lib. 1^o. de Re Rust.* Nequeo temperare mihi, quin rem sæpe agitatam animo, neque ad liquidum ratione perducam, signem stylo. Quis enim abunde mirari potest, quod eminentissima cuiusque professionis ingenia, in eandem formam & idem artati temporis congruant spatium, & quemadmodum clausa capâ, alioque septo, diversæ generis animalia, nihilominus separata alienis, in unum quæque corpus congregantur; ita cuiusque clari operis capacia ingenia, in similitudinem & temporis & profectuum, semetipsa ab aliis sepeverint? Hoc evenisse tragicis, comicis, philosophis, historicis, grammaticis, plasticis, pictoribus, sculptoribus, ut quisque temporum infisterit notis, reperiet eminentia cuiusque operis artificum temporum claustris circumdata. Hujus ergo præcedentique sæculi ingeniorum similitudines congregantis & in studium par & in emolumentum, causam cum semper peto, nunquam reperio quas veras esse credam, sed fortasse verisimilis, inter quas has maxime. Alit emulatio ingenia; & nunc invidia, nunc admiratio incitationem accendit; matureque, quod summo studio petium est, ascendit in summum, difficillique in perfecto mora est; naturaliterque quod procedere non potest, recedit. *Val. Pat. Hist. lib. 1. cap. 16, 17.*

(101) Sed est eloquentiæ, sicut reliquarum rerum fundamentum, sapientia. Ut enim in vita, sic in oratione, nihil est difficilius, quam, quid deceat, videre. *argutus* appellant hoc Græci: Nos dicamus sane decorum. De quo præclare, & multa præcipiuntur, & res est cognitione dignissima. Hujus ignorance non modo in vita, sed sæpissime & in poematis, & in oratione peccatur. After some Explication of this Decorum, he remarks how much *Apelles* and *Timanthes* observed it. *Cic. ad M. Brut. Orat. 21.*

PAINTING flourished (saith *Pliny*) and produced truly noble and excellent Works, while the Art was duly countenanced and recompensed; being in high request amongst Princes, Rulers, and all great Men (102). And was it not so likewise in the latter Age of Painting, was not the Art in high Reputation amongst Popes, Princes, Cardinals, and all the Great and Powerful of that Age? What Honours and Rewards were not most willingly paid to all the great Masters; to the Art in general, and to all its Students and Professors? Honour (saith *Cicero*) enlivens and cherishes the Arts: They droop and languish when they are not duly esteemed and encouraged (103). Ambition and Emulation are the very Soul of the Arts, without which they are timid, sluggish, inactive, and dare not look up towards Perfection.

Pliny.

OF Emulation and its happy Effects, in consequence of the Honours bestowed upon ingenious Artists, we have many Instances in both the Ages now under our Examination (104). There was not only an ardent Rivalship and Competition amongst all the greatest Masters, each exerting his utmost to be the first, or at least not to be the last; but, which is a Circumstance well worth observing in this Parallel, in both these Ages of Painting, there were different Schools of that Art, each of which had its particular Taste, and favourite Excellence, upon which it valued itself, and for which it claimed superiour Fame to all the rest. And this Emulation amongst different Schools had a stronger and more extensive Influence, to promote the Art in all its Qualities and Parts, than Rivalship betwixt particular Persons could possibly have had. The Honour and Name of the School to which each Master owed his Education, and was particularly attached, became an additional Incentive to him, and conspiring with his desire of private Glory, made his Efforts to improve so much more warm and zealous, as they were indeed by this means more generous: For to gain Fame to a Body or Society is certainly a more noble and enlarged View, than that desire of Esteem which looks not beyond one's self; and consequently is a Motive of double force, and excites to proportionally greater Enterprizes.

Of different Schools among the Ancients, as well as among the Moderns.

The Emulation that proceeded from thence.

AS in the latter Age of Painting the *Florentine*, the *Lombard*, and the *Roman* Schools were in vigorous Emulation, while, at the same time, every Master in each School vied with all the rest of his Associates, and strove to be the first in Fame of his own School; so it likewise happened in the first Age of Painting, in which there were likewise different Schools, almost from the very first Origin of the Art. These different Schools had communication with one another, the Taste, Works, and Excellencies of each were known to all the rest, and they reciprocally profited by one another.

THE chief Schools in ancient Times were at *Sicyon*, *Rhodes*, *Corinth* and *Athens*; and all these produced great Masters, and contended warmly for the Victory and Pre-eminence (105). It was *Eupompus* of *Sicyon*, an excellent Artist, (saith *Pliny*) whose Authority was so considerable, that, whereas before him there were only two Schools of Painting, the *Asiatick* and the *Greek*, three were from that time distinguished, the *Attick*, *Sicyonian* and *Ionick* (106). Now in like manner, in the time of the *Bellini*, two Schools were established in *Italy*, which were remarkably different from one another. The one was the School of *Venice*, and of all *Lombardy*, the other of *Florence*, and of *Rome*. For though, even then, there was a very considerable difference between the Painters of *Florence* and those of *Rome*; yet it was not till *Raphael's* time, that the School of *Rome* acquired its best Manner, and proved like the *Athenian* of old under *Apelles*, the most perfect and excellent of them all.

IT is not easy, from the Accounts we have of the different ancient Schools and Masters, to form a decisive Notion of the particular Taste of each, or to class the ancient Masters

according

(102) *Primumque dicemus de pictura: Arte quondam nobili, cum experiretur a regibus, populisque, & illos nobilitante, quos esset dignata posteris tradere. Plin. 35. ab init.*

(103) An censemus, si Fabio, nobilissimo homini, laudi datum esset, quod pingeret, non multos etiam apud nos futuros Polyectos & Parrhasios fuisse? Honos alit artis, omnesque incenduntur ad studia gloria: jacentque ea semper, quæ apud quosque improbantur. *Cic. Tuscul. Quæst. lib. 1. ab init.*

(104) We have already taken notice of the Competition between *Zeuxis* and *Apollodorus*, *Apelles* and *Protogenes*, *Timanthes* and *Parrhasius*; (see the Effects of it in *Plutarch's* Life of *Pericles*, by whom *Phidias* was appointed Superintendent of the Works at *Athens*.)

(105) *Rhodium pietati dedit hoc Minerva, ut omnis generis simulacra scientissime fabricarent; propterea quod mortalium primi aram struxerunt apud se natæ. See the Scholiast upon Pindar. Olymp. Od. 7. Pliny speaking of Sicyon says, Diu fuit illa patria picturæ, lib. 35. c. 5. Maxime Sicyone & Corinthi adæctum est pingendi fingendique & omne hujusmodi artificium. Strab. Geog. lib. 8. De Corintho testatur Drosius, lib. 5. c. 3. Quod*

per multa retro secula velut officina omnium artificum atque artificiorum fuit, & emporium commune Asiæ & Europæ. Florebat adhuc gloria Sicyoniæ doctrinæ atque elegantioris picturæ, tanquam quæ sola pristinum splendorem reservasset illibatam. Quapropter etiam Apelles ille, apud omnes jam habitus in summa admiratione, non dubitavit eo proficisci ac Sicyoniorum artificum familiaritatem talento emergari; magis e re sua fore judicans estimationis eorum, quam artis participem fieri. *Plut. in Arato.* Urbs Atheniensium multarum benigna mater & nutrix fuit artium; quarum alias prima reperit & in lucem protulit; aliis honorem, vim, & incrementa contulit: Non minimum vero ab hac urbe provecta ornatæque est ars pingendi. *Plut. Bellum an Pace, &c.* Solon cum videret hominibus quotidie in Atticam unicum propter securitatem & libertatem confluentibus urbem compleri, —traduxit ad artificia cives, tulique legem, ne filius parentem, qui ipsum non docuisset artem, cogereetur alere. *Plutarch. in Solone.*

(106) *Eupompi auctoritas tanta fuit, ut diviserit picturam in tria genera, quæ ante eum duo fuerent, Hælladicum, & quod Asiaticum adpellabant: propter hunc, qui erat Sicyonius, diviso Hælladico tria facta sunt; Ionicum, Sicyonium, Atticum. Plin. 35.*

The Character of
the chief ancient
and modern Schools.

according to their different Schools, as those of the latter Age are commonly ranged. Yet it seems very probable from what hath been said of them, that they were distinguished very nearly in the same manner as the Schools of *Rome*, *Florence*, and *Lombardy* are : The first of which studied Majesty and Grandeur, with Simplicity and Purity : The second Fury and Motion : The third Sweetness and Agreeableness.

How the State of
one Art in the same
Country, may be con-
jectured from that
of any other Art in
the same Country
and Time.

WE may form this Judgment of the ancient Schools of Painting, from what Writers tell us of the State of the other Arts in these Seats of Learning and Politeness ; of their Oratory in particular. *Cicero* and *Quintilian* give us a particular Account of the distinguishing Qualities of the *Asiatics*, *Rhodians* and *Athenians* in that respect ; corresponding, as they have observed, to the different Natures and Tempers of each People. And no doubt the same Differences prevailed with regard to all the other Arts amongst them : The same Causes would naturally produce the same Effects, or operate in a like manner on them all. Accordingly it hath been often observed, that wherever the Arts have flourished at any time, one may judge of them all from the Character and Genius of any one of them. They will all partake of the same prevailing Temperature or Taste. The general or national Character of a People may be conjectured from the State of the Arts amongst them : and reciprocally, the State of the Arts amongst any People may be pretty certainly divined from the general, prevalent Temper and Humour of that People, as it discovers itself by other Symptoms in their Government, Laws, Language, Manners, &c. (107.)

Of the Emulation
promoted by the an-
cient Contests.

BUT not to insist longer on this Remark, 'tis universally acknowledged, that the publick Contests and Prizes, in which anciently Painting, Statuary, and all the liberal Arts, as well as the manly Exercises, had a share, contributed exceedingly to fire the Ambition of ingenious Artists, and to refine and improve the publick Taste (108). As in Poetry and Eloquence an Audience and Authors mutually improve one another ; so must it be likewise with reference to all the other Arts. A good Eye is formed in the same manner as a good Ear. And therefore when one considers the Nature of the publick Entertainments and Festivals throughout *Greece*, at *Athens* more especially, in which all the ingenious Arts bore a part, it is no longer matter of wonder that the *Athenians* had such an universal good Taste in them all ; or that even the Vulgar had a very refined Notion of Painting, and Statuary, as well as of Poetry, Eloquence, and every other polite Art.

Lord Shaftesbury
quoted.

" WHATEVER flourished, [says an incomparable (109) Author] or was raised to any degree of Correctness or real Perfection in any Science or Art, was by means of *Greece* alone ; and in the hand of that sole, polite, most civilized and accomplish'd Nation. Nor can this appear strange when we consider the fortunate Constitution of that People. For tho' composed of different Nations, distinct in Laws and Governments, divided by Seas and Continents, dispersed in distant Islands ; yet being originally of the same Extract, united by the same Language, and animated by that social publick free Bent, which, notwithstanding the Animosity of their several warring States, induced them to erect such heroic Congresses and Powers as those which constituted the *Amphictionian* Councils, the *Olympick*, *Isthmian*, and other Games ; they could not but naturally polish and refine each other. It was thus they brought their beautiful and comprehensive Language to a just Standard, leaving only such variety in the Dialects, as render'd their Poetry in particular so much the more agreeable. The Standard was in the same proportion carried into the other Arts, the several Species found, and set apart ; the Performers and Masters in every kind honour'd and admir'd : And last of all even Critics themselves acknowledged and received as Masters over all the rest. From Musick, Poetry, Rhetoric, down to the simple Prose of History ; through all the plastic Arts of Sculpture, Statuary, Painting, Architecture, and the rest ; every thing Muse-like, graceful and exquisite, was rewarded with the highest Honour, and carried on with the utmost Ardour and Emulation."

Mr. Rollin quoted.

THESE publick Contestations, and the Advantages of them to the Arts and Sciences, have been often considered. There is a very just Account of them in Mr. *Rollin's* universal History from the best Authorities. And in another excellent Performance of his on Edu-

(107) At vero extra Græciam magna dicendi studia fuerunt, maximique huic laudi habiti honores, illustre oratorum nomen reddiderunt. Nam ut semel e piræo eloquentie evecta est, omnes peragravit insulas, atque ita peregrinata tota Asia est, ut se externis oblineret moribus, omnemque illam salubritatem Atticæ dictionis quasi sanietatem perderet, ac loqui pene desiceret. Hinc Asiatici oratores non contemnendi quidem nec celeritate, nec copia, sed parum pressi & nimis redundantes. Rhodii fani-ores, & Atticorum similiiores, &c. *Cic. de Clar. Orat.* 13. Semper oratorum eloquentiæ moderatrix fuit auditorum prudentia. Omnes enim, qui probari volunt, voluntatem eorum, qui audiunt, intuentur, ad eamque, & ad eorum arbitrium, & nutum, totos se fingunt & accommodant. Itaque Caria, & Phrygia, & Myia, quod minime politæ, minimeque elegantes sunt, adiecerunt, aptum suis auribus opimum quoddam, & tanquam adipate

dictionis genus, quod eorum vicini (non ita lato inter-jecto mari) Rhodii nunquam probaverunt, Græci multo minus, Athenienses vero funditus repudiaverunt, &c. *Cic. ad Brutum*. 8. Mihi autem orationis differentiam fecisse, & dicentium & audientium naturæ videntur, quod Attici limati quidem & emuncti, nihil inane aut redundans ferebant. Asiatica gens tumidior & jactantior. Tertium mox qui hæc dividebant, adiecerunt genus Rhodium, quod velut medium esse atque ex utroque mixtum volunt, &c. *Quint. Inst.* 12. 10.

(108) Quinimo certamen picturæ, etiam florente eo (Panæno) institutum est Corinthi ac Delphis primique omnium certavit cum Timagora Chalcidienſe superius ab eo Pythius. *Plin.* 35. So early were these Contests instituted.

(109) *Shaftesbury's Character*. Vol. III. p. 138.

cation, and the *Belles Lettres* (110), speaking of the good Effects of that noble Emulation, which the publick Honours and Rewards that were given in *Greece* to all ingenious Men excited; he mentions a very rare Instance of Goodness and Generosity, in modern Times, that is indeed above all praise, and that had very noble Effects. "Mr. *Colbert* (says he) set apart forty thousand Crowns a year to be distributed, amongst those, chiefly, who had distinguished themselves in any Art or Science; and told those Gentlemen whom he had entrusted with the care of making ingenious Men known to him, that if any Person of Merit was in Distress, or in pinching Circumstances, throughout *France*, whom he could relieve, the horrid Guilt must lie upon themselves."

The extraordinary Generosity of Monsieur *Colbert*.

IN the latter Age of Painting, tho' no such publick Contests took place, yet vast Encouragement was given by the Great to all good Artists: And Emulation being thus kindled and maintained, they strove to out-do one another, that they might have the honour to be employed in great Works. As in *Greece* many different Artists were often set together to work in the same Temple, Portico, or other publick Building; so likewise in *Italy* were Painters employed in adorning the same Church or Palace, that they might thus be induced to vie the more earnestly with one another.

IT is particularly taken notice of by *Pliny* and others, that the ancient Painters and Statuaries disdained not to listen to the Remarks even of the illiterate and uninstructed, and to observe the Effects which their Works had upon them. It was customary amongst them to expose Pictures and Statues to publick view, to the common Criticism of all, not only in the publick and solemn Congresses, but at all times (111). And thus the Artist had excellent Opportunities of taking many very useful Hints, and making several important Observations for the Improvement of his Art. The frequent Confluence of Spectators to see their Works, gave the Artists occasions of remarking how People of different Orders, Characters, Ages, Tempers, Education and Manners were variously affected by their Imitations of Nature: It formed an excellent School for them to study Nature in. And indeed it is an Error to suppose that the Learned only can judge of good Performances, or of the Arts that imitate Nature, and have it for their Aim to touch and move the Heart. This Practice of the ancient Painters, which was likewise followed by Orators and Poets, of trying their Works upon untaught Nature, proceeded on a true Observation often repeated by *Cicero* and others; that the Unlearned are seldom wrong in their Judgment about what is good or bad in any of the Arts; and that the chief difference between the Learned and the Vulgar consists in this, that the latter are not able to apply Rules and Maxims, but judge merely from what they feel; whereas the former can reason about their feeling from Principles of Science and Art. *Cicero* insists at great length on this Observation (112). But *Quintilian* dispatches the whole matter in one very just and expressive Sentence. "*Docti rationem Artis intelligunt, indocti Voluptatem.*"

The ancient Custom of exposing Pictures to publick View and Conspira.

What the Ancients say of the difference between the Learned and the Vulgar.

WHAT regard the best modern Painters likewise paid to the Sentiments and Feelings of the Vulgar, in whom Nature expresses herself just as she is moved, without any Affectation or Disguise, we learn from several Stories in their Lives, of their close and careful Attention to the Effects which their Pictures had even on ordinary Women and Children;

(110) *De la Maniere d'Enseigner, &c.* par Mr. *Rollin*, p. 420. With regard to the Effect of Encouragement and Emulation in modern Times, I need only put my Readers in mind, how, after the Death of Pope *Leo X*, the Arts were in danger, when *Adrian* succeeded, who had no Taste, inasmuch that he had spoke several times of destroying the fine Paintings of *Michael Angelo* in the Chapel of the *Vatican*; but not living long, the Arts revived again under *Clement VII*.

(111) Ut enim pictores, & ii, qui signa fabricantur, & vero etiam poete, suum quisque opus a vulgo confiderari vult: ut, siquid reprehensum sit a pluribus, id corrigatur: hique & secum, & cum aliis, quid in eo peccatum sit, exquirunt: sic aliorum iudicio permulta nobis & facienda & non facienda, & mutanda, & corrigenda sunt. *Cic. de Off. lib. 2. 41.* Apelles perfecta opera proponebat in pergula transeuntibus, atque ipse post tabulam latens, vitia que notarentur auscultabat, vulgum diligentem iudicem quam fe præferens: feruntque a futoe reprehensum quod in crepidis una pauciores intus fecisset anas: eodem, postero die, superbo ex emendatione pristinae admonitionis, cavillante circa crus, indignatum propexisse, denuntiantem ne supra crepidam iudicaret. *Plin. 35.* Quandoquidem hoc Phidiam quoque fecisse perhibent quo tempore apud *Elios Jovem* jam absoverat. Stetisse enim illum post januum, ubi primum opus in lucem productum hominibus visendum ostendisset, subaustulitque quid quisque spectantium ostendisset, subaustulitque. Ceterum hic quidam nasum reprehendebat: alius vero faciem—Deinde digressis spectatoribus, rursus

Phidiam semet concludentem correxisset, atque ad multorum opinionem, & iudicium imaginem emendasse. Neque enim mediocre aut contemnendum esse existimabat populi tam numerosi Consilium, sed hoc sibi persuaserat necessario fore, ut multi semper plus quam unus perviderent: Tametsi ipse semet Phidiam esse non ignorabat. *Lucian. de Imag.* Rhodius in admiratione fuisse Iulius & Satyrus, columnæ adstant, cui columnæ perdis adfistebat atque adeo tabula isthac primum posita, perdis tantopere traxit hominum oculos, atque in se dehxos tenuit, ut Satyrum nemo admiraretur quaquam elaboratissimum. — Videns igitur Protagenes ipsum opus factum esse quoddam quasi additamentum ad opus, perdicem delevit. *Strabo, lib. 14. p. 652.*

(112) Illud autem nequis admiretur, quomodo hæc vulgus imperitorum in audiendo notet; cum in omni genere, tum in hoc ipso magna quædam est vis, incredibilisque naturæ. Omnes enim tacito quodam sensu, sine ulla arte aut ratione, quæ sint in artibus ac rationibus recta ac prava, dijudicant: Idque cum faciunt in picturis & in signis, & in aliis operibus, ad quorum intelligentiam a natura minus habent instrumenti; tum multo ostendunt magis in verborum, numerorum, vocumque experient. — Mirabile est, cum plurimum in faciendo interit inter doctum & rudem, quam non multum differat in iudicando. Ars enim cum a natura profecta sit, nisi natura moveat ac delectet, nihil sane egisse videatur, &c. *Cic. de Orat. lib. 3. 50.*

The reward paid by
richer Painters to
common Judgment.

Children: I shall only mention one *Bellori* and *Coppel* tell us (113) of *Annibal Carra- che*; he had observed an old Woman mightily moved by a famous Picture of *Dominichin*, representing the Flagellation of *St. Andrew*, and describing all the Passions in it to her Child with great Emotion; but having remark'd, that a Picture of *Guido's*, in the same Church, of another Martyrdom, did not equally touch her; when a Dispute happened afterwards about these two Pictures, he only told this Story, leaving it to every one to judge to which the Preference was to be given; on supposition, that touching and moving the Affections was the chief End and Excellence of the Pencil.

The Arts polished by
Criticism.

BUT however that be, this is certain, that all the Arts in *Greece* were polished, and brought to Perfection chiefly by means of Criticism. This is acknowledged with regard to Poetry and Oratory: And it was no less so with respect to the other Sister-Arts. The good Performers in each Art found their account in encouraging fair Enquiries into the Truth and Beauty of every Art: They cordially fell in with such a proper Method of procuring just Esteem to themselves. They who were true and faithful to their Arts were naturally most desirous of improving and refining the publick Taste, that in return they might be rightly and lastingly applauded; and therefore they not only encouraged the criticizing Art, but joined themselves in this most effectual way of preventing the Publick's being imposed on by the false Ornaments and affected Graces of mere Pretenders. Critics are, as it were, the Interpreters to Artists, who unfold and explain the Excellencies of their Works to the People, and thus lead them to a thorough Intelligence of Truth and Perfection in Arts: And therefore it is the Impostor only that is afraid of them, or endeavours to discredit their Pretensions to correct and instruct. Accordingly, in ancient Times, whilst the gravest Philosophers, (who were Censors of Manners, and Criticks of a higher degree) disdained not to exert their Criticism on the inferior Arts, and claimed it as the indisputable right of true Philosophy to give Laws to them all; Criticism was held in due respect; it gained a Hearing; did justice to every degree of Merit; taught to distinguish the true from the false; and quickly made good Taste universal: And no wonder that it did so, for as it is in Life, so it is in Arts; it costs much greater Labour and more violent Struggling to vitiate and corrupt our Taste, than to improve it.

Ancient Painters,
Philosophers, and
others wrote well on
the fine Arts.

IT is indeed a remarkable Circumstance in those two Ages of Painting we are comparing, that, in both, several Artists were capable of doing justice to their own Arts by their excellent Pens. In the first Age of it, whilst the Art was duly cultivated in *Greece*, had Reputation, and produced Works of exquisite Taste and Genius, not only did some Artists write Treatises on Painting which were highly esteemed; but several other great Men thought it not below them to display the Beauties of this Art, and to recommend it to the publick Esteem, by celebrating the Praises of the great Masters, their excellent Works, and of the Art itself. *Apelles* (114), *Asclepiodorus*, *Pamphilus*, *Melanthius*, *Euphranor*, *Pastelles*, *Protagenes*, *Theomnestus*, *Hysicrates*, all of them renowned Painters, are said to have wrote on the Art, or to have explained its Rules and Principles, and criticized its Productions with great Judgment and Elegance: And thus they added no less to the Honour of the Art by their Writings, than by their Pictures. But not only these and other Painters, but several Philosophers, and others of distinguished Reputation for Science and good Taste, are likewise reported to have wrote the Lives of the famous Painters and Statuaries, and Treatises upon the designing Arts: Such as *Democritus* the Philosopher, of whom *Diogenes* gives so great a Character, comparing him to the *Olympian* Victors in the *Pancreas*m, for his universal and extraordinary Abilities in all the Liberal Arts and Sciences. He was Contemporary with *Socrates*, whom we find in *Xenophon's* Memoirs of him, not unfrequently conversing with Painters and Statuaries about Matters equally relating to Philosophy and the fine Arts. *Plato* not only loved the Art, but painted himself, and was often with the famous Artists. *Diogenes Laertius* in his Account of *Democritus* the Philosopher, mentions another of that Name an *Ephefian*, who also wrote upon the Temple of *Diana* of the *Ephefians*, and its Ornaments; amongst which were several Pictures by *Apelles* and other great Masters, and the famous *Diana* by *Timareta*, the first of the few Ladies who gained Fame by Painting. *Duris* is also highly praised for two Works, one on Sculpture, and the other on the Art of Painting. *Diogenes Laertius* mentions him in his Life of *Thales*. *Menechmos* of *Sicyon* wrote of the famous Artists, as we are told by *Athenæus*: And he and *Diogenes Laertius* both mention *Menodorus*, who had composed a Treatise of the famous Painters, and a Description of all the admirable Pieces of Art in the Temple of *Juno* at *Samos* his native Country. *Adeus*, *Alcetus*, *Antigonus*, *Menander*, *Alexis*, and several more, are likewise mentioned with great Applause, as good Writers on the plastick Arts, amongst whom was one *Polemon* a very highly esteemed Author; not improbably the same, of whom *Strabo* speaks, who had wrote several Books of Geography. He wrote a Treatise of Pictures; a Description of those at *Sicyon*;

(113) See *Coppel* on Painting, and *Leonardo da Vinci*, p. 35. While a Painter is employed in designing or painting, he ought to listen with attention to the different Sentiments which different People entertain of his Performance: There being no body, how ignorant in

Painting soever, but who, &c.

(114) See *Junius de Pictura veterum*, and the French Translation of *Pliny's* Book on Painting, with the Latin Text. Lond. 1725.

a third Volume on the Lives of several great Painters dedicated to *Antigonus*; and a fourth on the capital Pictures in the Vestibule of the Citadel at *Athens*. Now such Works as those that have been mentioned, must no doubt have contributed very considerably towards the Promotion of the Arts, and of a good Taste of them in ancient times. And in like manner, in the latter Age of Painting, the Works of *Leonardo da Vinci*, *Alberti*, *Albert Durer*, *Bramante*, *Armenini*, *Allori*, *Baglioni*, *Vasari*, *Lomazzo*, *Borghini*, *Zuccaro*, *Ridolfi*, *Scanelli da Forli*, *Pino*, *Ludovico Dolce*, and others, very greatly conducted to the Instruction of Painters, and to the Knowledge and Esteem of the Art; whilst it was thus shewn to be really a Science that requires great Parts, various Learning and Knowledge, much Study as well as a fine Genius; and that it is capable of producing the noblest Works, and of being employed to the best and worthiest Purposes. The Arts being justly explained and criticized, become fully understood; and when they are understood, they will be esteemed, loved, and promoted.

So several among the Moderns wrote, and did honour to the Art by their Writings.

ONE Circumstance more, in this Parallel between these two noted Ages of Painting, deserves to be considered, that in the first Age, or amongst the *Greeks*, Statuary and Sculpture being brought to great Perfection before Painting (115); the Painters profited not a little by the Advances these Arts had made.

Painting received assistance from Sculpture and Statuary.

PHIDIAS the renowned Statuary was Brother to *Panæus*; and they seem to have been the first that carried Painting to any considerable height of Beauty and Elegance, or Truth and Correctness. And just so in the latter Age of Painting, not only the good Painters and Statuaries were contemporary, and many Painters were excellent Sculptors; but, which is more, the Perfection to which Painting was improved in *Italy*, was in a great measure owing to the digging up of the ancient *Greek* Statues, which, so soon as they were discovered, the Painters studied as Models. It was from these exquisite Master-pieces of Art and Workmanship they learned to form a just Idea and Taste of Nature. *Mantegna* one of the first of the good Painters of that Age was a great Studier of the Antique; and arrived to all the Perfection he was Master of, by his continual Application to the Statues and Baso-relievos: And that it was not inconsiderable, may be seen by his Triumphs of *Julius Cæsar*, at *Hampton-Court*; which are justly said to be the Triumphs of his Pencil. The Hardness and Dryness of his Manner, seems to be chiefly owing to his not understanding sufficiently how to imitate the ancient Remains of Sculpture, without following them too servilely in an Art of a different Genius; or to his not softning and animating his Imitations of the Antiques from the living Beauties of Nature. It was not till *Raphael* had found out this important Secret, that he made the true use of the Antique, and acquired his best Manner. In fine, the great Perfection to which he, and all the modern Masters attained in Painting, were in a very great measure owing to their just regard to the antique Statues and Sculptures, and their unwearied study of them; as I shall afterwards have occasion more fully to observe.

Among the Ancients.

Among the Moderns.

Mantegna studied the Antiques.

Raphael found out the Art of imitating them well.

TO conclude, as there was a Greatness in the Manner of the first Painters in both those Ages of the Art; so in both they degenerated in the same way, by falling into the Effeminate and Languid. "When it first begun to revive in *Italy*, after the terrible Devastation of Superstition and Barbarity, (saith an excellent Painter and (116) Judge) "it was with a stiff and lame Manner, which mended by little and little, till the "time of *Massaccio*, who rose into a better Taste, and begun what was reserved for *Raphael* to compleat. However, this bad Style had something manly and vigorous; whereas "in the Decay, whether after the happy Age of *Raphael*, or that of *Annibal*, one sees "an effeminate languid Air: Or if it has not that, it has the Vigour of a Bully rather than "that of a brave Man. The old bad Painting has more Faults than the modern, but this "falls into the insipid." Now when we come to inquire into the Causes, to which the Declension of Painting amongst the Ancients is ascribed, they will be found discomfiting of it just in the same manner.

How the Art began, and how it declined in both Ages.

MEANTIME we have seen, in this Chapter, a remarkable Likeness in the Progress of Painting to its Perfection, at two different Periods. It was cultivated and improved in the same manner, and brought to a very like degree of Beauty and Excellence in both, by similar Steps, and by very analogous Means and Causes. We owe the Improvements of this Art in the last Age of it to such a Succession of Masters, as that, to which its Perfection in the first is attributed by ancient Authors. So like are these two Ages of Painting in every respect, that there is hardly any Character of a Painter in the one Age, that hath not its Parallel in the other; nor indeed any remarkable Circumstance or Event with regard to the Art, or any of its Professors in the one, that was not, as it were, reiterated in the other. Both, it is well known, were Ages in which all the other Parts of useful and polite Learning were greatly promoted and encouraged, and accordingly made very

eminent

(115) Marmore scalpendo primi omnium inclaruerunt Dipæus & Scyllis, geniti in Creta insula etiamnum Medis imperantibus.—Cum ii essent, jam fuerant in Chio insula Malas sculptor, dein filius ejus Mixiades.—Non omittendum, hanc artem tanto vetustiore fuisse quam

picturam aut statuariam.—Et ipsum Phidiam tradunt sculpsisse Marmora.—Alcamenem docuit in primis nobilem. *Plin.* 36. 4.

(116) Vide two Discourses by Mr. *Richardson*, p. 78.

èminent Advances, as well as Painting and Sculpture. And indeed, I need not stay to prove, that it is by no means likely, that Painting, which stands so much in need of help from all the other Arts, could have made such a wonderful Progress in the last Age of it, if the Taste of all politer Literature had not been revived at that time by the Study of ancient Authors, and the Remains of ancient Arts, and had not been very earnestly cultivated. In both Ages of the Art the Learned willingly gave all the assistance they were able to the Artists, of whom many were themselves very learned, and every one was exceeding willing to take Instructions from those who were (117).

C H A P. III.

Observations on some Pictures described by ancient Authors; on the just Notions the Ancients had of the Art, and of its Connection with Poetry and Philosophy.

The Design of all Art is to instruct, delight and move.

The oldest Paintings described are very masterly, and in a great Taste.

Those in the Portico at Athens. By Panæus, Polygnotus and Micon.

THAT we may have a more compleat Notion of the Perfection at which the Art of Painting arrived amongst the Greeks; and of what the Art is capable to perform in teaching, delighting or moving; it is not improper to consider some few Pictures of ancient Masters.

NOW the oldest Paintings which are celebrated by ancient Authors, for the Beauty and Taste of the Composition, as well as for the Nobleness of the Subjects, are those with which the various Portico at Athens was adorned. It was so called on account of the great variety of excellent Pictures painted by several good Masters, which so extremely beautified and enriched it. Here Panæus, Brother to Phidias the celebrated Statuary, Micon and Polygnotus, all famous Painters, had exerted their utmost Skill and Art (1). The last is particularly renowned for having contributed a large share towards the adorning that Portico gratuitously; whereas the others received pay. For this instance of his Generosity and public Spirit, considerable Privileges and Honours were unanimously decreed to him by the Amphictyonic Council (2); and he was greatly praised by the Poet Melancthus (3).

THE most remarkable Pictures of Panæus and Polygnotus are fully described by Pausanias in his Account of this Portico; I shall only mention a few of their principal Beauties. The Subjects were truly grand, poetical, executed with much Judgment and Spirit, and in a very sublime Taste of Design. Polygnotus's Subjects were chiefly taken from Homer, whom he is said to have highly admired, and constantly studied. In his Picture of Ulysses's Descent into Hell, he represented the infernal River with so much Art, that not Fishes, but rather Shades

of

(117) The Analogy between the two remarkable Ages of Painting, which I laid in the beginning of this Chapter, is so surprising and worthy of our Attention, may be thus briefly stated, for the sake of those who may be desirous to have a compendious View of it.

The Art in both Ages advanced at first very slowly; came to a certain Pitch, and then made a stand for some time; But beginning afterwards in both to soar above the first small Advances, it improved exceeding fast, till it came in both to a degree of Perfection, the Description of which in the one, from the Works of Apelles, is precisely correspondent to that which is most justly given of it in the other, from the Works of Raphael. Panæus and Polygnotus, and a few others, with the assistance of the Sculptors and Statuaries, brought the Art to such Perfection in the first Age, as it was carried by Masaccio, Mantegna, and a few others in the last, with like help from Statues and Sculptures. As Apollodorus and Zenox perfected Colouring in the one, so did Gorgion and Titian in the other, being Artists of very like Genius and Talents. As were Eupompus, Pamphilus, and Apelles to one another, and to the Art; so were Andrea Verrochio, Leonardo da Vinci, and Raphael. As was Euphrator to those, so was Michael Angelo to these. Corregio was to the Art in his time, and his Contemporaries in many respects, as Praxiteles was to the Art, and his Contemporaries. As Eragonus in the first Age, so was Polydore and Michael Angelo da Caravaggio in the last; and as was Nicias and his Scholars in the one, so were the Carracci and their Scholars in the other. The Qualities of good Painting were divided amongst many Masters in the first Age, in like manner as in the last: And the different Schools were to one another in the one Age, just as in the other. The Learned in both cheerfully lent their help toward the Improvement of the Art: And the Great in both highly rewarded, honoured and encouraged it. And in fine, the best Masters in both Ages had the same Ideas of the Art, took like Pains,

and followed like Methods for improving it, by studying Nature and Authors, who having formed a right Taste of Nature, had beautifully described and imitated several Parts of it; by giving due Attention to the Criticisms of the Learned; and even by observing the Effects of their Imitations upon pure untaught Nature in the Vulgar and Illiterate. This is the Phenomenon, which I said seemed to me to deserve a Philosopher's Attention, and from a just Representation of which one might have at once a clear View of the two most remarkable Progresses of Painting.

(1) See Pausanias, lib. 10. & Marfii Ath. Att. lib. 1. c. 5. Hysichius, Suidas. Similis in pictura ratio est; in qua Zeuxin & Polygnotum & eorum qui non sunt ipsi plus quam quatuor coloribus, formas & lineamenta laudamus. Cic. de clar. Orat. Quint. Inst. lib. 12. c. 10. Oportet juniores non tam Paulonis opera contemplari, quam Polygnoti, aut siquis alius commode mores exprimit. Arist. Polit. lib. 8. c. 5. De Poet. c. 2. & c. 6. Polygnotus Thafius & Dionysius Colophonius duo pictores erant. Ac Polygnotus quidem pingebat magna; & in perfectis certamina subibat: Dionysii vero picturæ, excepta magnitudine, Polygnoti artem accuratissime imitabantur, atque in ea, passiones animi, mores, formæ habitudinem, vestium subtilitatem, & reliqua ad vivum exprimebant. Elian. Hist. lib. 4. c. 3. Plutarch. in vita Cimonis & in Timoleonte.

(2) Unde major huic auctoritas; siquidem Amphictyones quod est publicum Græciæ concilium, hospitium ei gratuita decrevere. Plin. lib. 5. c. 17.

(3) The Verses are recorded by Plutarch in his Life of Cimón.

Αἰτῶ δὲ δαπάνησαν θεῶν. καὶ ἀργεῖον πε
κεκορμίαν κορυμνὴν δὲ μύλων ἀργαίων.

of Fishes were seen swimming in it (4). His Colouring in some Figures must have been very good; for *Lucian* in his Images, speaking of a *Cassandra*, by this Painter, sitting in a Chair, says it was exceedingly admired for the Gracefulness of the Eye-brows, and the beautiful Freshness and Vermilion of the Complexion (5). *Panæus* painted the famous Battle of *Marathon*, in which ten thousand *Greeks* routed an Army of thirty thousand *Persians* (6). *Cornelius Nepos* tells us all the Honour that was rendered to *Miltiades* for having delivered *Athens* and all *Greece* from the Slavery which threatened them, was, that in the Picture of this Battle he is the principal Figure, at the Head of all the other Captains just going to engage the Enemy, and exhorting his Soldiers to Bravery. Several noted Heroes of both sides were distinguished in this Picture, in such a manner that every one had his proper and peculiar Character: And there was a great variety of true and moving Expression throughout the whole. Certain Animals were introduced into some of these ancient Pictures, with great Propriety and Taste, that were extremely natural and well painted (7). In fine, nothing can be nobler in Composition, stronger in Expression, or more just with regard to the Grouping, Contrasting or Disposition of Figures, than these Pictures of *Panæus* and *Polygnotus* in this celebrated Portico, and other places, are described to have been. So that it appears to be only in respect of greater Knowledge of the Colouring-part, that *Pliny* calls *Apollodorus* the first of the great Lights amongst the ancient Painters; and says, that before him no Picture could detain the Eye agreeably. Those two Painters chose great Subjects, and seem to have vied by their Art with Poetry and its sublimest Masters. Their Pictures had Manners, which, according to *Aristotle*, is the Quality that renders Painting at once most affecting and instructive: They chiefly employed their Pencils to paint great Actions, or pleasing Fables and Allegories; and designed in a manly, vigorous Style. Such was the Art in its first beginnings; before Colouring was fully understood, Design and Composition were in great Perfection.

WE have already mentioned the *Penelope* and *Helen* of *Zeuxis*. *Pliny* says he painted likewise a *Jupiter*, which was truly majestic: He was seated on a Throne in this Picture with great magnificence, and the other Gods stood by him (8). We may judge by the ancient Statues of *Jupiter*, and of the other Gods, how ancient Artists distinguished them; and what superior Majesty they gave to *Jupiter* (9). In this, no doubt, the Painters and Statuaries followed one another, and both the Poets. In one of the ancient Paintings now published, *Jupiter* is represented on his Eagle; and though he is censuring *Juno*, hath great Majesty in his Countenance.

The Pictures of Zeuxis.

Jupiter.

THERE was another Piece by *Zeuxis*, of a very different kind, which we may call a Centaur-piece: it is very particularly described by *Lucian* in the following manner (10). "This excellent Painter (saith he) was not satisfied with painting common and trite Subjects, but was ever attempting something new, untried, and difficult: And having imagined any Idea, however rare, and extraordinary, he was able to execute it by his Pencil, just as he had conceived it in his Fancy. Amongst the many Marvels of his Hand, "was a female Hippo-centaur suckling two young ones. The Original was lost with the rest of the noble Collection that was sent by *Sylla* into *Italy*, the Ship being cast away: "But I have seen a very good Copy of it, which I shall attempt to describe; not that I "pretend to great Skill in Painting, but because it is yet very fresh in my Memory, having "made a very deep Impression on my Imagination, when at *Athens* I was most agreeably "entertained in admiring the wonderful Performances of that charming Art.

A famous Centaurefs described by Lucian.

"THIS Centaurefs is painted lying in a green Field, all the Parts in which she resembles a Mare are couched on the Ground, the hinder Legs are stretched out backward; "but the uppermost Parts in which she is Woman, raise themselves up to a considerable "height. She is in the same Attitude as a Horse, when he is endeavouring to raise himself

(4) "Ἰσθὺς ἔστιν περὶ τὴν ἑλκήν δὴ καὶ ὁ Ἀχίλλης, ὃν χαράσσειν ἐν αὐτῇ ποικίλται, καὶ ἀνὰ τὴν ἑλκήν δὴ τὴν πρὸ τοῦ ἰχθύος σκεῖς μάλα καὶ ἰχθύος ἀνέστη. *Pausan.* Phoc. where these Pictures are fully described. See such a Picture described by *Philestratus* in *Piscatoribus*.

(5) In hac tabula *Cassandra* potissimum laudabant superciliorum decus, & ruborem genarum. *Lucian.* in *Imagin.*

(6) *Panæus* quidem frater *Phidias*, etiam prælium *Athenienſium* adverſum *Persas*, &c. *Plin.* 35. 17. *Pausanias*, lib. 5. *Strabo*, lib. 8. *Cor. Nepos* in *Miltiade*. Several other fine Pictures by *Panæus* are described by *Pausanias* in his *Eliaca*, p. 158. Edit. *Welch*. All the Labours of *Hercules*; *Prometheus* chained to the Rock, and *Hercules* coming to deliver him; *Ajax* and *Cassandra*, and *Achilles* supporting *Penthesilea* just expiring, &c.

(7) So *Pausanias*, and *Ælian.* de *Animal.* lib. 7. c. 38. Canem in pugna *Marathonia*, dominum suum prosequen-

tem, atque in confertos hostes una cum domina irrudentem.

(8) Magnificus est & *Jupiter* ejus in throno. *Plin.* lib. 35. 'Tis probably to this Picture *Spinthian* has his eye in the place often cited, where he says, that *Zeuxis* having followed *Homer*, the other Painters considered him on that account as their Legislator in representing Gods and Heroes; he having painted them agreeably to *Homer's* Descriptions.

(9) The famous *Jupiter* of *Phidias* is described by *Pausanias*, likewise sitting on a Throne. Sedet Deus in folio ex auro atque ebore fabricato. Capiti ejus imposita est corona referens oleæ furculos. Dextera fert victoriam, —Ipsa tenet pulcherrimum sceptrum varietate metallo- rum ornatum efflorescens. Avis autem scepro insidens est aquila. —Ad singulos etiam folii pedes factæ sunt quatuor victoriæ saltantium speciem referentes: Dux æliæ ad plantam pedis positæ, &c. *Pausan.* *Eliac.* 156.

(10) *Luciani* *Zeuxis* vel *Antiochus*. — καὶ οὗτος τὸν ἰχθ. ἐκ ζωτικῶν ἐστὶ τὸ ἔργον, ὡς περὶ αὐτὴν, &c.

“ from the Ground, and get up. One of the young sucks one of her lower Dugs as a
 “ Colt does a Mare; to the other she gives the Breast as a Woman to her Child, em-
 “ bracing and caressing it. Above, in the upper part of the Picture, the Husband-Centaur
 “ looks at her, from a rising Ground, with a smiling Countenance, only shewing the human
 “ Part of his Form, and holding a young Lion over his head, to fright the Infants. All
 “ the Parts of this Work shew a very bold, clean Pencil, and a full Command of the
 “ Art: The Lights and Shadows are finely distributed, and a great many Drolleries very
 “ proper to the Subject and finely imagined, make the Picture exceeding gay. But what I
 “ principally admired, was the Richness of Imagination, and the Variety of Art that ap-
 “ peared in the Execution of this whimsical Subject: For the Male is exceeding rustick, and
 “ quite horrible; he is covered with Hair, and has vast large Shoulders; smiles, but in a
 “ savage, ghastly manner. One half of the Female is like one of the most beautiful, young,
 “ unbroken *Thessalian* Mares: And indeed the other half is of exquisite Beauty; a com-
 “ pletely fine Woman, the Ears only excepted, which he hath made to resemble those of
 “ a Horse. And so dextrously are these different Parts joined, that it is almost impossible
 “ to express, how the Commixtion eludes the Sight. The youngest of the Infants is savage
 “ and fierce as the Father; and tho’ but new-born, already shews its furious Nature: I
 “ was delighted and surprized to see, with what childish Looks, natural to such Creatures,
 “ they stare at the young Lion, while they hang at the Breast.” *Philostrotus*, in his Ac-
 “ count of an ancient Picture of the Education of *Achilles*, admires the same wonderful
 “ Art of mixing the human Part with that of the Horse, by so insensible a Transition, that
 “ one could hardly discern the Separation of one from the other, or where the one begun
 “ and the other ended; so nicely were they blended (11).

THE same Dexterity is admired in the *Farnese* Gallery at *Rome*, where *Perseus* is painted
 by the *Carraches*, changing Men into Stones: And in a Centaur carrying off *Deianira*,
 by *Guido*, a famous Piece: The same Art appears in the Syren in this Collection of ancient
 Paintings. *Lucian* does not satisfy himself with commending this Picture in the general,
 but he points out the Beauties of it with very great Intelligence: And while Authors by so
 particular Descriptions shew good Taste, and a full Understanding of the Art, their Opin-
 ion may be very justly depended upon, even when they only praise or blame, without
 entering into a long Detail of particular Beauties. The same Author describes a very beau-
 tiful Composition by *Echion*, (so good a Painter that he is joined by *Cicero* (12), with
Protogenes, *Apelles*, and *Nicomachus*, as the four by whom the Art was brought to the
 highest pitch of Perfection.) He mentions this Picture in his Book of Images, and gives a
 full Account of it in his *Herodotus* (13). The Subject was the Marriage of *Alexander*
 with *Roxana*. The Painter *Echion* brought the Picture to be seen and tried in the *Olym-*
pien Contests; and *Proxenes*, who at that time was appointed Judge, was so
 charmed with its Beauties and Excellencies, that he made him his Son-in-Law. “ If any one,
 “ says *Lucian*, should ask what there might be so extraordinary in that Composition, that
 “ *Proxenes* was induced by it to give the Painter his Daughter in marriage; having seen
 “ an admired Copy of it, I am able to give some account of the matter. The Apartment is
 “ inexpressibly rich and elegant; and the Nuptial-bed in it is finely adorned; near to which
 “ is the Virgin *Roxana*, a perfect Beauty, with modest down-cast Eyes, expressing a great re-
 “ verence for *Alexander*, who is at a little distance reaching out a Crown to her. Several
 “ *Cupids* are differently employed in this Piece; but all of them look exceeding sweet and
 “ cheerful. One standing behind her, wantonly draws aside her Veil, to shew her Charms
 “ to the Bridegroom: Another is employed about her Feet, and takes off her Sandals that
 “ she may go to bed: A third wrapping himself in *Alexander*’s Mantle, seems to pull him
 “ with all his force to the Lady. Their Friend *Ephesion* is there as Paranymp, with a
 “ burning Torch in his Hand, and leans upon a beautiful Youth representing *Hymeneus*. On
 “ the other side are other *Cupids* playing with *Alexander*’s Arms: Two carry his Lance, and
 “ appear over-loaded with their Burden: Other two pull along one who lies upon his Shield,
 “ as if he was their Prince; having harnessed themselves with its Thongs and Tackling. An-
 “ other hiding himself at a distance seems to wait in ambuscade, and prepare to surprize
 “ and fright his Companions when they come up to him. Nor are these, says *Lucian*, mere
 “ Puerilities or trifling Devices of the Painter (14); but are brought into the Picture with great
 “ Propriety and Judgment, to shew that *Alexander* loved *Roxana* without forgetting his
 “ Arms, and that he was at the same time a Lover and a Warrior.” There is a fine Picture
 of *Cupids* described by *Philostrotus*, in which there is a delightful variety of Attitudes and
 Contrasts; some are pulling Fruit; some are eating with great relish; some run after a Hare;
 and others are sporting and playing (15). This *Echion* appears to have excelled in the plea-
 sant agreeable way of disposing Figures, and in a good Taste of Ordinance and Com-
 position. And he being so highly commended by the Ancients, and Contemporary with
Apelles; it is very justly thought, that it must have been to him that *Apelles* acknowledged

(11) So likewise in the Centaurides described by *Phi-*
lostrotus in his *Icones*.

(12) *Cic. de clar. Orat.* 18. The place quoted above.

(13) *Luciani Herodotus vel Aëtion*.

(14) Οὐ μὴδὲ ὅ μὲν πῦρ ἔχει, οὐδὲ περικλυταί
 ἐν αὐτοῖς ὁ Ἀχιλλεύς, ἀλλὰ θύει τὸ Ἀχιλλεύς, καὶ τὸν
 εἰς τὴν πύλιν μὲν ἔχει, καὶ ἐν αὐτῇ καὶ Πρωτόν ἔχει, καὶ
 τὸν ὅπλον ἐκ ἐπὶ τῆς κεφαλῆς.

(15) See *Philostrot. jun. Icones in Amoribus*.

Echion's Charac-
ter and Abilities.

His Marriage of
Alexander.

himself inferior in Disposition and not *Amphion*; no Painter of that Name being mentioned by any other of the Ancients (16) beside *Pliny*. He but just mentions some Pictures of *Echion*, with applause; one representing Tragedy, and another Comedy; *Semiramis* when raised to a Crown from a low Estate; an old Woman with a flaming Torch in her Hand; another representing a new Bride, with a charming beautiful Bashfulness, with the modest Blush that spreads a delightful Red over the Face, called the Vermilion of Virtue (17). *Virgil*, who was so masterly a Painter, hath described it charmingly in his Picture of the beautiful *Lavinia*:

*Accepit vocem lacrymis Lavinia matris
Flagrantes persusa genas, cui plurimus ignem
Subiecit rubor, & calefacta per ora cucurrit.
Indum sanguineo veluti violaverit ostro
Siquis ebur, vel mixta rubent ubi lilia multa
Alba rosâ: tales virgo dabat ore colores.* *ÆN.* 12.

So *Ovid* — *Ingenus picta rubore genas.* *Amor.* lib. 1. *El.* 14.

This Modesty is charmingly represented in the Countenance of the Bride in the *Nozze Aldobrandine*, in this Collection.

TIMANTHES's *Iphigenia* is greatly celebrated by *Cicero*, *Quintilian*, *Valerius Maximus*, *Pliny*, and several others, for the Judgment he shewed in it. Having expressed a great variety of Grief and Affliction in the Countenances and Gestures of the Priest, her Brother, Friends, Relations, and Admirers, he veiled the Father's Face, thus leaving the Spectators to measure his inexpressible Anguish and Misery, by the effect this Confession of the difficulty of expressing it must naturally have had upon their Minds (18). *Cicero* mentions this as a great proof of the Artist's Judgment, and of his Skill in the most difficult part of Painting (19). And all the Ancients praise it as a sublime Thought, than which nothing could more powerfully move, and affect the Minds of Beholders (20.) *Nicholas Poussin* hath deserved great applause, by his ingenious Imitation of this artful, sublime Device of *Timanthes*; by representing *Agrippina*, in his Picture of the Death of *Germanicus*, hiding her Face, and in such an Attitude of the profoundest Grief and Sorrow, that she is felt to be afflicted beyond Expression, and far above all the other Persons in the Piece. *Euripides* had employed the same ingenious Stroke of Art in his Tragedy of *Iphigenia*; making the Father *Agamemnon* turn away his Head, and hide his Face, quite over-power'd with Grief (21).

Timanthes's Iphigenia is highly praised.

He imitated Homer, and was imitated by Nic. Poussin.

THE noble Thought (as *Eustathius* observes) was originally *Homer's* (22): But it was first introduced into Painting by the judicious Hand of *Timanthes*; who well understood how to make the best use of every Circumstance of a well-told Story in a good Poet, and to rival it in Painting. *Pliny* commends the ingenious Fancy, and good Effect in another Picture of *Timanthes*, representing one of the *Cyclops* fast asleep, and young Satyrs measuring his Thumb with their *Thyrus*, and expressing in their Looks their Wonder at the Vastness of it (23). *Giulio Romano*, in imitation of that ancient Piece, did a *Polypheumus*, which appears of a prodigious Size by means of Satyrs and little Infants

His Cyclops another proof of his Ingenuity and Invention.

(16) See the *French Notes* on *Pliny*, so often commended, p. 260. Nam *Amphion* de positione cedebat, &c. 'Tis for these reasons I have ventured to say *Echion* instead of *Amphion*, in my account of *Apelles*.

(17) *Echionis sunt nobiles picture: Liber pater: Item tragœdia et comœdia; Semiramis ex ancilla regnum apicens; ('tis so in the Manuscript of Gronovius, and is confirmed by him from several Passages of Tacitus, see his Remarks) anus lampadas ferens; & nova nupta, verecundia notabilis.* *Plin.* 35. 17.

(18) *Valerius Maximus*, lib. 8. c. 11. *Exemp. ext.* 6. Itaque pictura ejus, aruspicias, amicorum & fratris lacrymis madet; patris stertum spectantis affectum æstimandum reliquit.—Nobilis pictor luctuosum immolatæ Iphigeniæ supplicium referens, cum Calchanta tristitem, moestum Ulysses, clamantem Ajacem, lamentantem Menelaum circa aram statulisset; apud Agamemnonis involvendo, nonne summi mororis acerbissimam arte exprimi non posse confidit est? &c.

(19) *Cicero* speaking of the Decorum in all Works of Genius, which he thus defines: (Quali aptum esse, contentaneumque temporis, & personæ: quod cum in factis fressissime, tum in dictis valet, in vultu denique, & gestu, & incessu: contraque item dedecere.) He gives this Example of it in Painting. Si denique pictor ille vidit, cum immolanda Iphigenia tristis Chalcas esset, moeroris Ulysses, moereret Menelaus, obvolvendum caput Agamemnonis esse, quoniam summum illum luctum penecillo non posset imitari. *Cic. Orat.* 22.

(20) *Quint. Inst. lib. 2. c. 17.* Consumptis affectibus non reperies quo digne modo, patris vultum possit exprimere, velavit ejus caput, & suo cuique animo dedit æstimandum. So *Pliny*, lib. 35. c. 15. Ejus est Iphigenia, oratorum laudibus celebrata: qua stante ad aras peritura, quum moestos oppinxisset omnis, precipue patrum, & tristitiæ omnem imaginem consumpsisset, patris ipsius vultum velavit, quem digne non poterat offendere.

(21) ————*Ut vero Agamemnon vidit
Puellam euntem ad cadem in Nemus,
Ingenuit: & retro vertens caput,
Emisit lacrymas, oculis ostem opponens.*
Eurip. in *Aulide.* 1550.

(22) Poeta non inveniens aliquam doloris exsuperantiam, quam digne tanto moerori scenis adderet, operit eum; neque tantum silentem facit, sed totum e conspectu veluti amovet. Hinc Sicyonius pictor Timanthes pingens illam Iphigeniæ maculationem obvelavit Agamemnonem. *Eustath.* in *Il.* 24. ver. 163. *Edit. Rom.* p. 1343. This notable Circumstance in this Picture; and several other Paintings, are thus described in the *Ætina* of *Cornelius Scurus*, by some ascribed to *Virgil*.

*Quintiam Graia fœces tenuere tabellæ
Signave; nunc Pophiæ ravantes arte capilli;
Sub truce nunc parvi ludent Chalcide nati,
Nunc vrilles circa subjectæ altaria cervæ,
Velatusque pater,——&c.*

(23) Sunt & alia ingenii ejus exemplaria: veluti Cyclops dormiens, in parvula tabella; cujus & sic magnitudinem exprimere cupiens, pinxit juxta Satyros pollicem ejus metientes. *Plin. ibid.*

fants playing about him. *Pliny* says, this Painter perfectly understood how to represent the Vigour, Grandeur, and Majesty of a Hero, God or Demigod (24); and the excellent Disposition and the Perspicuity with which he painted *Aratus's* Victory over the *Etolians*, are highly praised by *Plutarch* (25); whom we shall often find commending the Art and its great Masters, and all the States which encouraged and honoured it; and shewing a very fine Taste in his Descriptions of Pictures.

IN mentioning the various Accomplishments of *Parrhasius*, I forgot to speak of his excellent Skill in painting Hair (26); the elegant, easy Distribution of which is very difficult, and adds a very great Beauty to a Head: And indeed as it is in Nature a very great Ornament, one of the greatest Beauties in Men or Women; so the Poets never neglect to describe fine Hair: *Homer* gives that Charm to all his Goddesses and Heroines; and so does *Virgil*: *Apollo* is always painted by the Poets with beautiful Hair: And therefore the ancient Statuaries and Painters were very emulous of excelling in that part.

Some Works of
Parrhasius.
Heroes by him, and
Boys.

BUT *Parrhasius* was chiefly admired for his Dexterity in characterizing different Tempers and Humours, and in expressing all sorts of Affections and Manners. He painted two Boys representing the Simplicity, Innocence and Security of Children (27). He likewise represented, agreeably to their Characters, *Agamemnon*, *Achilles*, *Ulysses*, *Aeneas*, and several other ancient Heroes. *Carlo Dati* takes notice of an ingenious Conjecture about one of his Pieces mentioned by *Pliny* (28). *Pliny* (according to the ordinary Reading) says, he painted a Nurse with a Child in her Arms. ("Nutricem Cressam, infantemque in manibus ejus.") But that Critick mentioned by *Dati* inclined to read *Infantesque in mammis ejus*. "A Nurse with a Child at each Breast;" agreeable to a Passage in *Virgil*, which may possibly allude to this Picture; his Description of the Slave presented to *Sergestus*.

Olli serva datur, operum haud ignara Minervæ,
Cressa genus, Pholoë, geminique sub ubere nati. Virg. l. 5. 284.

His Picture of the
People of Athens.

THIS is certainly a more picturesque Subject, than a Woman with a Child in her Arms, and she is described by *Pliny* to have been painted as a Nurse. His most famous Picture, (and he was very probably assisted in it by *Socrates*), represented the People of *Athens*. This Piece *Carlo Dati* thinks difficult to comprehend, or to form a distinct Idea of, imagining that it was one single Figure; whereas it probably consisted of several judicious, well-understood Groups: In it he had painted to the Life all the Vicissitudes of Temper to which this jealous, spiritous People were liable. They were represented as of a fluctuating inconstant Humour; apt to be provoked and angry, yet very exorable; cruel, yet compassionate and clement; unjust and outrageous, yet mild and tender, smooth and equitable; haughty, vain-glorious, and fierce, yet at other times timid and submissive (29). All these Varieties of Temper and Genius were nobly and perspicuously expressed; so that the *Athenians* might see their own Image in it as in a Mirror: With such a Looking-glass, the Philosopher already named, and some of their Poets, used frequently to present them. *Pausanias* mentions a Picture very nearly of the same Genius, and Extent of Art and Invention, upon the Walls of the Square at *Athens*, called *Ceramicos*, representing *Theseus* in the midst of the People, founding the Democracy, and establishing its Laws and Constitutions (30). For in such a Picture, doubtless a very great variety of Humours, Dispositions and Characters must have been painted.

His obscene Pieces
condemned.

PLINY gives no account of his little obscene Pieces, some of which are mentioned by *Suetonius*; but on this, and every other occasion, condemns the vile Prostitution and

Abuse

(24) Pinxit et heroa absolutissimi operis, artem ipsam complexus vires pingendi. (Vires is the true Reading, not vires; see the French Notes, where it is very well translated, la vigueur, la prestance d'un heros & d'un demi-dieu.)

(25) —Eadum hoc imprimis fecit illustre: Timanthes vero pictor universam pugnam evidentissima dispositione representavit. Plut. in Arato.

(26) So *Pliny* in his Character of him (Elegantiam capilli). So *Lucian* in *Imagibus*. *Pliny* commends a Statuary for the same Talent, *Leontinus* primus nervos & venas expresseit, capillumque diligentius. Lib. 34.

(27) —Et pueros duos in quibus spectatur securitas & simplicitas ætatis:—Laudantur & *Aeneas*, Castorque ac *Pollux* in eadem tabula: Item *Telephus*, *Achilles*, *Agamemnon*, *Ulysses*. Fecundus artifex, &c. Plin. 35.

(28) *Carlo Dati* in his Life of *Parrhasius*.

(29) Pinxit & Demon Athenienium, argumento quoque ingenioso: Volebat namque varium, iracun-

dum, injustum, —Et omnia pariter ostendere. Plin. *ibid*.

(30) In extremo pariete Theseus pictus est, & Democratia una cum populo. Hæc pictura probat Theseum equalem reipublicæ administrationem Atheniensibus constituisse. Paus. lib. 1. p. 6. The People of Athens were frequently represented by Statuaries. Leocharis Jupiter & populus spectabatur in piræo retro porticum ad mare. Paus. lib. 1. p. 2. In quingentorum curia a Lyfone effectus videbatur populus. *Ibid*. p. 6. Such a Miracle of Art was that of *Euphranor*. Euphranoris Alexander Paris est: In quo laudatur, quod omnia simul intelligantur, Judex Deorum, amator Helene, & tamen *Achillis* interfector. Plin. 34. 8. The Talent *Parrhasius* was so much master of, may be also learned from another Performance of his, described in the Greek Epigrams.

Vidit & hunc, credo, miserum Paente creatum
Parrhasius, forma est tam bene picta viri.
Quippe subest oculis arentibus obdita quædam
Lachryma, sequæ dolor tam ferus intus agit.
Eximium nemo te, pictor, in arte negabit:
Desinere illius sed mala, tempus erit.
Anthol. Græc. Ep. l. 4. c. 8. vers. Hug. Grot.

Abuse of an Art, so capable of giving sound Instruction and wholesome Exercise to the Mind (31).

SENECA the Rhetorician, and other Declaimers, have harangued upon a Story of this *Parrhapius*, as if he had tormented an old Man most cruelly, that he might be able to paint the Tortures of *Prometheus* with greater force. But *Carlo Dati* very justly holds that Story for such a Calumny, as that very false one of the same kind, with which some have defamed *Michael Angelo* (32).

A false Story about him refuted.

ACHILLES TATIUS has described two Pictures by *Evanthes* (33); the first is *Andromeda* chained to a Rock, and *Perseus* coming down from Heaven to deliver her from the Monster ready to devour her. The Rock to which she is chained is said to have been so natural, that it appeared really hollow, just sufficient to hold *Andromeda*: Her Fear was finely expressed, and nothing could be more frightful than the Monster, with all the complicated Windings of his Tail and expanding Jaws; his Head only was out of the Water, which seemed in motion by the Monster's raising himself up: But the Parts under the Water were also discernible. *Perseus* descends, with great Vigour and Bravery, to her relief, with his Faulchion, and his Shield terrible with the *Medusa's* Head, that shaking her Hair entwined with Serpents, threatened irresistible Destruction.

Some Pictures by Evanthes described by Achilles Tattius. Perseus and Andromeda.

ANOTHER in the same Temple represented *Prometheus* likewise tied to a Rock with iron Chains, and *Hercules* just coming to his Deliverance. *Prometheus* seems in the greatest Agony, the Eagle having already fixed her Pounces on him, and made a terrible Wound; but at the same time Hope begins to dawn, for he sees *Hercules* coming. His Eye, as *Tattius* expresses it very pictoresquely, has, at the same time, a Cast outward to *Hercules*, and inward to his own Pain; and he adds, that 'twas impossible to look at this Picture without being most deeply moved and affected (34).

Prometheus, and Hercules coming to deliver him.

HE likewise describes an ancient Picture of *Tereus* (35), *Philomela*, and *Progne*, which was full of Expression and Motion. It represented a Maid-servant holding a Veil in her Hand fully expanded, and *Philomela* pointing out with her Finger to *Progne*, the obscene and barbarous Treatment she had suffered from *Tereus*, which was wrought upon it. *Progne* is violently enraged and seems ready to tear the Picture; *Philomela* being painted on the Veil in the most moving Circumstances; just as *Ovid* tells the Story:

Philomela and Progne.

———Passos

(31) See what *Pliny* says on this Subject, lib. 33. Heu prodigiosa ingenia! quot modis auximus pretia rerum. Accedit ars picturæ ad aurum & argentum, quæ cælando cariora fecimus. Didicit homo naturam provocare. Auxere & artem vitiorum irritamenta. In poculis libidines cæleri jubet ac per obicænitates bibere. So lib. 14. c. 22. Vasa adulteris cæлата, tanquam per se parum doceat libidinis temulentia. *Cicero* distinguishes very well between *duo jocandi genera*, Unum liberale, Petulans, flagitiosum, obscænum: Alterum, elegans, urbanum, ingeniosum, facetum. Quo genere etiam philosophorum Socraticorum libri referri sunt. *Cic. de off. lib. 1. 29.* And *Pliny* calls *Parrhapius's* lascivious Pictures, (eo genere Petulantis joci.) *Propertius* moralizes charmingly on this Subject.

Templa Pudicitia quid quæ posuisse puellis,
Si curvis nuptæ quidlibet esse licet?
Quæ manus obscenas depinxit prima tabellas,
Et posuit cæstâ turpia visa domo:
Illo puellarum ingenuus corrupti ocellis,
Nequitiaque sua noli esse ruder.
Ah! gemat in terris ista qui protulit arte
Turpia subacta comitis Lætitia.
Non istis olim variabant testa figuris,
Cum paries nullo crimine pictus erat,
Sed non immerito velavit Aranea sanum, &c.
Prop. lib. 2. Eleg. 6.

(32) See *Carlo Dati* in his Life of *Parrhapius*.

(33) *Achilles Tatii Alexandrini's* *ἑρμῆς* sive de Clytophontis & Leucippes amoribus, Edit. *Salmaf. lib. 3. p. 1606.* Sane pro puellæ magnitudine saxum excavatum erat ita, ut non arte aliqua fabricatum, sed sponte natum cavum pictura testari videretur, illud enim asperum, quomodo terra producere solet, Pictor effinxit. In illo sedebat puella eo aspectu, ut si pulchritudinem tantum considerare voluisset; admiratione dignam imaginem: sin vero vincula etiam, & Cete; — In vultu pulchritudini pallor admixtus erat, hic genas occupans, illa ex oculis effulgens: Non tamen eo usque genæ pallescant, ut suis iis rubor defecit: nec oculorum fulgor adeo coruscabat, quin languore quodam, qualem in violis paulo ante succis con-

spicimus, dehonestaretur. Ita pulchro timore puellam Pictor decoraverat. — Adversum puellam cetus ab imo mari emergens undas capite, quo una extabat, fidebat. Nam corporis major pars aquæ contegebatur: non tamen adeo quin humerorum umbra, squamarum ordines caudæ flexiones prospicerentur. Sanna ingenti & profundo hiatus — inter cætum ac puellam *Perseus* e cælo devolans in Bellum ferebatur. — Ieva manu *Gorgonis* caput sustinebat, & proscuto projiciebat horrible fane aspectu. Nam & torve intueri, & comam concutere, & serpentes vibrare, ac minitari obitum & pictura videbatur. Dextra ferro ejusmodi armata erat, ut & falx & gladius simul erat, &c. *Lucian*, in his Book de *Domo*, describes two Pictures of *Perseus* and *Andromeda*, in which two different points of time are exactly observed. In one, *Perseus* assisted by *Minerva* cuts off the *Medusa's* Head: In the other with his Shield, upon which the *Medusa's* Head was now engraved he attacks the Monster, and delivers *Andromeda*. Two circumstances, says *Lucian*, were remarkably touched by the Painter in this last Piece, Multa imitatione expressit artifex ille, versucundiam puta virginis & metum. Spectat enim & pugnam desuper ex rupe, & adolescentis audaciam amatoriam, & Bellæ visum intolerabilem. — *Perseus* autem sinistra quidem offendit *Gorgonem*, dextra vero ensc ferit. Et rursum, quantum quidem Bellæ illius *Medusam* aspexit jam faxum est. See *Ovid. Met. l. 85.*

(34) Ipse fane picturam quasi doloris sensum habentem miseratus fuisset. — *Prometheus* ipse spe metumque plenus erat, ac partim quidem vulnus, partim vero *Herculem* intuebatur: quem fane totis oculis contemplari volebat. Sed obtutus partem alteram dolor ad se rapiebat. *Achilles Tattius, ibid.*

(35) *Achilles Tattius, ibid. lib. 5. p. 280.* Capillis evulsis, cingulo soluto, veste discissa, feminum pectus, ostendebat; dextraque oculis admodum *Tereus* vehementer incusabat; sinistra vero laceræ vestis parte mammas obtigere nitebatur: Mulierem *Tereus* totis ad se viribus trahabat, arteque complexabatur. The same Author, lib. 1. describes a charming Picture of the Rape of *Europa*; of which afterwards.

Passos laniata capillos,
(Lugenti similis, cæsis plangore Lacertis)
Intendens palmas, præ diris, Barbare, factis,
Præ crudelis, ait! &c. Ovid. Met. l. 6. ver. 531.

Aristides's Pictures.
A dying Mother.

ARISTIDES (36), who was so famous for expressing the Passions, painted a Subject of the most moving kind, a dying Mother, whose wounded Breast the hungry undiscerning Infant greedily snatches, even in her last Moments interesting herself with the greatest Tenderness, lest her dear Child should suffer by sucking her Blood.

A Battle-piece.

HE likewise painted a Battle-piece, in which there must certainly have been a vast variety of Ideas, Passions and Attitudes; for it consisted of a hundred Figures, and was highly esteemed. There was, it seems, no Confusion in this complex Piece, the Figures were so judiciously aggrouped and contrasted: And what Force of Expression, and Truth must have been in it, we may judge from the Character of the Painter, all whose single Figures appeared to live, move and speak. One was done by him in the Attitude of a Supplicant, which had, as it were, a moving Voice. Another represented *Byblis* dying of Love to her Brother: The Character of which Picture, together with the Subject, is very elegantly expressed by *Pliny*, in one Word, as *Gronovius* remarks, (*ἀπαυομένη*.)

—palles, auditâ, Bybli, repulsâ,
Et pavet obsessum glaciali frigore pectus. Ovid. Met. l. 9. ver. 580.

Person expiring.

HE could, it seems, express with the greatest truth the Languishing of Body or Mind (37); for *Attalus* gave a great Sum of Money for a Picture by him, of a Person quite exhausted, and just expiring. *Apelles* delighted in this Subject (38); and so did likewise several of the best ancient Sculptors and Statuaries. *Pliny* mentions a wounded Man by *Ctesilaus*, in whom one might see how much Life remained (39). He also painted an old Man with a Lyre in his Hand, teaching a Boy to play; and an Actor of Tragedy instructing a Pupil in that Art (40). *Strabo* speaks of a *Hercules* done by him in the fatal Vest, that *Dejanira* had presented to him, distracted and out of himself with Excess of Rage (41).

The most celebrated
Pictures of Proto-
genes.
His Jalyfus.

THE two most celebrated Pictures of *Protagenes* are his *Jalyfus*, and his *Satyr*, both exceedingly praised by a great number of ancient Authors. It was his *Jalyfus* that charmed *Apelles*. It is said to have been the Labour of seven Years, and *Protagenes* took care to give it a very good Body of Colours, that it might be a lasting Memorial of his admirable Pencil. The Painter while he was about this excellent Piece was exceeding abstemious, and lived chiefly on Roots, to preserve his Fancy clear, lively, and unclouded (42). We have many Instances of the Severity of the ancient Painters in their way of living. A parallel Story is told of *Nicias*; and *Horace's* excellent Rule extends not only to Poets, but to Painters, and all Authors:

Qui studeat optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit & assit,
Abstulit Venere & Vino, &c. Hor. de Art. Poet.

There was a Dog in this Picture warm and foaming, like one just returned from Hunting; in expressing which, fortune is said to have favoured the Painter exceedingly: For being quite angry that he could not, by all his Art and Pains, come up to Nature, in painting the Foam about the Dog's mouth, he threw his Pencil against the Picture, and by this accidental stroke, was done to his satisfaction, what, by all his Labour, he had not been able to perform. Let that Story be as it will, *Apelles* thought this Picture very beautiful; but rather too much laboured: whereas *Protagenes*, on the other hand, could hardly ever be contented with any of his own Works, or think them so near to Nature as he wished to make all he did. As much as this Picture is commended by the Antients, not one of them

(36) Hujus pictura est; oppida capta; ad matris morientis e vulnere mammam adrepens infans, intelligiturque sentire mater & timere, ne e mortuo lacte, sanguinem lambat.—Idem pinxit prelium cum Persis, centum homines ea tabula complexus—pinxit & supplicentem pene cum voce: & Anapaumenen propter fratris amorem. *Plin.* 35. 17. The first is thus described in one of the *Greek Epigrams*:

Suge miser! nunquam quæ posthac pocula suges:
Ultima ab exanimi corpore pocula trahes.
Exspiravit enim jam faucibus: Sed vis ab orco
Infantem novit poscere matris amor.

Anthol. l. 3. tit. 12.

(37) Pinxit & ægrum sine fine laudatum; qua in arte tantum valet, ut *Attalus* Rex unum tabulam ejus centum talentis emisse tradatur. *Plin.* *ibid.* & lib. 7. c. 38.

(38) Sunt inter opera ejus & expirantium imagines. *Plin.* lib. 35.

(39) This is the very Character, and chief Excellency of the dying Gladiator at *Rome*. *Ctesilaus* vulneratum, deficientem, in quo possit intelligi quantum resisteret Animæ, lib. 34.

(40) Speciosa est & in æde fidei in capitolio, imago senis cum lyra puerum docentis. Tragedium cum puero in Apollinis, &c. *Plin.* 35.

(41) *Strabo* Geogr. lib. 8. p. 381.

(42) *Palnam* habet tabularum, ejus *Jalyfus*, quiescit *Romæ* dicatus in templo *Pacis*: Quem cum pingeret, traditur madidus lupinis vixisse quoniam simul famem sustineret & sitim; ne sensus nimia cibi dulcedine obstrueret. Huic picturæ quater colorem induxit subsidio injuriæ & vetustatis ut decedente superiore inferior succederet. *Carlo Dati* explains this, Volendo dare un buonissimo corpo di colori a quell' opera, nell' abozzarla, e nel finirla la ripassasse, e sopra vi tornasse fino a quattro vole sempre migliorandola, e più morbida riducendola, come se proprio di nuovo la disegnasse. Est in ea canis mire factus ut quam pariter casus pinxerit, &c. *Plin.* 35.

has given a particular Account of it. But if it was a View of a part of the *Rhodian* Country, as some imagine, there must have been the Image of some beautiful Youth in it, for which was chiefly effecuted, and whose Name it took. For *Aulus Gellius* calls it a most wonderful Image or Picture of *Jalyfius* (43), and *Cicero* joins it with the *Venus of Apelles* (44), and speaks of it as a Picture representing some beautiful Youth: It therefore very probably represented *Jalyfius* the Founder of *Rhodes* as a very comely Youth, in the Attitude of a Hunter returned from the Chase, with his Dog sweating and foaming by him. And not improbably, the Scene was some beautiful part of the *Rhodian* Country, with a Prospect of the City of *Rhodes* perhaps at a little distance. All the different Conjectures about it, and all the various ways of speaking of it amongst the Ancients, being laid together, this seems to be the most probable Opinion that can be formed of that celebrated Piece; by which, chiefly, *Rhodes* was saved, and by which the Painter gained the Favour of *Demetrius Poliorcetes* (the Besieger) to a degree that hath added not a little to the Reputation of both (45).

THE Satyr is more particularly described; which *Protogenes* seems to have been painting when the Siege was laid. It was a Satyr called *Anapaomenos* (46); because he was in a reclining Posture. He held a Flute in his Hand, like a Shepherd resting himself at the Foot of an old Oak, and singing the Charms of his Mistress, or the Pleasures of a Country Life. He seems to have chosen this Subject which required great Tranquillity and Quietness of Mind to succeed in it, on purpose to be a Monument of the Undisturbedness with which he possessed himself, and applied to his Work, in the midst of Enemies and Arms. *Strabo* says, it was a Satyr resting upon a Pillar, on which was painted a Partridge; that, being more admired than the Satyr, was afterwards effaced by the Painter, that the principal Subject might be attended to as it deserved (47).

His Satyr.

THERE is likewise some Dispute amongst Criticks about two other Works of his, one called *Paralus*, and the other *Hemionida* or *Nausicaa*. The greater part of the Learned (48), *Carlo Dati*, *Hardouin*, and others, understand by these Names given to the Pictures, the Names of Ships he had painted. But, besides that even the finest Ship is but one of the lowest Subjects of Painting; it is plain that the principal Subject represented in these Pieces was not a Ship, since *Pliny* says, "That the Painter had added in these Pictures, by way of *Parerga*, or accidental Ornaments, several little Gallies to preserve the Memory of the small Beginnings from which his Pencil had risen to such Glory and Honour. For he had for a long time painted only Ships and Gallies." *Cicero* expressly speaks of *Paralus* as a human Figure (49). And when it is called to mind, that, according to *Pliny*, and other ancient Writers, *Paralus* passed for the first Inventor of Ships (50); or the first who had the Courage so celebrated by Poets (51), to venture to Sea, we can no longer be at a loss to find out what this famous Picture of *Protogenes* must have been, and why it is called the noble *Paralus*. It certainly represented this first and noble Sailor; and in such a Picture where the Sea and Ships must have been represented, other little Boats were very properly painted: As they were likewise in the other Picture called *Hemionida* or *Nausicaa*; because the Subject was *Nausicaa* with her attendant Maids driven by Mules, (according to *Homer's* Description) to the River, to wash the Robes of State in preparation to her Nuptials (52).

His Nausicaa from Homer.

Now mounting the gay Seat, the silken Reins
Shine in her Hand: Along the sounding Plains
Swift fly the Mules; nor rode the Nymph alone,
Around, a Bevy of bright Damsels stione.

They

(43) *Nelles Attica*, lib. 15. c. 3. In his ædibus erat memoratissima illa imago Jalyfi, Protogenis manu facta, illustris pictoris: cujus operis pulchritudinem, &c. So *Plutarch* and *Ælian* in Passages already cited.

(44) *Orator. ab initio.* — Qui aut Jalyfi quem Rhodi vidimus, non potuerunt, aut Cose Veneris pulchritudinem imitari, lib. 4. in *Verrem*, N° 60. Quid Thespienensis ut Cupidinis signum, propter quod unum visitur Thepili? Quid Cnidios ut Venerem marmoream? Quid ut pictam Cocos? Quid Ephesios ut Alexandrum? Quid Cyzicenos ut Ajacem, ut Medeam? Quid Rhodios ut Jalyfum? — *Epist. ad Att. lib. 2. Ep. 21.* — Et ut Apelles, si Venerem, aut si Protogenes Jalyfum illum suum cæno oblitum videret, magnam, credo acciperet dolorem.

(45) *Carlo Dati* gives us the various Opinions about this Picture in the Postille to his Life of *Protogenes*, chap. 5, 6, and 7. where he observes, that, according to *Suidas*, it was a Figure of *Bacchus*. We have given the Sum of all their Conjectures.

(46) *Satyrus* est, quem Anapaomenon vocant; & nequid desit temporis ejus securitati tibi tenens. *Plin.* 35. See the *French* Notes on this Passage, and *Carlo Dati's* Postille, &c.

(47) *Strabo*, lib. 14. p. 652.

(48) See *Carlo Dati* as above, and the *French* Notes. *Pliny's* Words are, Ubi fecit nobilem Paralum & Hemionida, quam quidam Nausicaam vocant; adjecerit parvulas navis longas in iis, quæ pictores parerga appellant: ut adpareret a quibus initiis ad arcem ostentationis opera sua pervenissent.

(49) *Cic. in Verrem*, lib. 4. 60.

(50) *Plin. lib. 7. c. 56.* Longa nave Jasonem primum navigasse Philostratephus auctor est; Egeias Paralum.

(51) *Ille robur & es triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, &c.* Horat. Carm. lib. 3. Od. 3.

Juv. Sat. 12. ver. 57. Claud. de Raptu, lib. 1. ab initio.

(52) This Picture was called *Nausicaa*, because the young Princess of that Name was the principal Figure in it; and *Hemionida* is used (as *Hermolaus Barbarus* observes upon this Passage of *Pliny*) as a Term of Art to express a Virgin riding upon, or more properly drawn by Mules, ἐν ἵπποις.

This

An ESSAY on the Rise, Progress,

*They seek the Cisterns where Phœcian Dames
Wash their fair Garments in the limpid Streams ;
Where gathering into Depth from falling Rills
The lucid Wave a spacious Basin fills. Odyſſey, B. 6. Pope's Transl. ver. 100.*

PAUSANIAS, in his fifth Book of his *Eliacks*, speaks of a Bas-relief representing two Virgins drawn by Mules, of whom one guides the Reins, and the other had her Head covered with a Veil ; which was said to represent this very Subject, *Nausicaa* going with one of her Virgins to the River. Here is indeed a very pleasing Subject for a Picture, and very suitable to the Genius of this Painter : And the same Story of *Nausicaa* in *Homer* affords several Subjects equally calculated for such a Genius to paint. As when after washing the Robes, she is sporting with her Nymphs:

*The Mules unbarneſſ'd range beſide the Main,
Or crop the verdant Herbage of the Plain.
And while the Robes imbibe the ſolar Ray,
O'er the green Mead the ſporting Virgins play :
(Their ſhining Veils unbound) along the Skies
Toſſ'd and retosſ'd, the Ball inceſſant flies.
They ſport, they feaſt ; Nausicaa liſts her Voice
And warbling ſweet, makes Earth and Heav'n rejoice.*

*The Sequel of that
Story was painted
by Polygnotus.*

AS for the Sequel of the Story, *Ulyſſes* ſurprizing *Nausicaa* and her Damſels, it was painted in the various Gallery at *Athens* by *Polygnotus*, who it ſeems had done almoſt all the more beautiful pictureſque Parts of *Homer*. So *Pauſanias* tells us in his *Atticks*. And what a charming Subject is it for a Matter of Expreſſion and Grace ?

*Wide o'er the Shore with many a piercing Cry
To Rocks, to Caves, the frighted Virgins fly ;
All but the Nymph : The Nymph ſtood fix'd alone,
By Pallas arm'd with Boldneſs not her own.
Meantime, in dubious Thought, the King awaits,
And, ſelf-considering, as he ſtands, debates,
Diſtant his mournful Story to declare,
Or proſtrate at her Knee addreſs the Pray'r.
But fearful to offend, by Wiſdom ſway'd
At awful Diſtance he accoſts the Maid.*

*Homer's Compari-
ſon taken from
Diana painted by
Apelles.*

HOMER's Compariſon taken from *Diana*, attended by her Nymphs, is exceedingly beautiful : And yet *Apelles* is thought to have out-done the Poet in painting that Subject (53).

*A ſylvan Train the Huntreſs Queen ſurrounds,
Her rattling Quiver from her Shoulder ſounds :
Fierce in the Sport, along the Mountain-brow
They bay the Boar, or chaſe the bounding Roe :
High o'er the Lawn, with more majeſtick Pace,
Above the Nymphs ſhe treads with ſtately Grace ;
Distinguish'd Excellence the Goddeſs proves ;
Exults Latona as the Virgin moves, &c.*

AND it is not improbable that *Virgil* had this Picture of *Apelles*, as well as the Original whence it was taken, in his Eye, in his Deſcription of the ſame Goddeſs.

*Qualis in Eurotæ ripis, aut per juga Cynthi
Exercet Diana choros ; quam mille ſecutæ
Hinc atque hinc glomerantur Orcaedæ ; illa Phætretram
Fert humero, gradiensque Deas ſupereminet omnes
Latona tacitum pertendant Gaudia pectus. Æn. lib. 1. ver. 504.*

As well as in that other equally beautiful Deſcription of *Venus*.

*Virginis os habitumque gerens, & virginis arma
Spartanæ ; vel qualis equos Threiffa fatigat
Harpalyce, volucrumque fuga prævertitur Hebrum.
Nanque humeris de more habilem ſuſpenderat arcum
Venatrix, dederatque comam diſſundere ventis
Nuda genu, nodoque ſinus collecta fluentes. An. l. 21. ver. 328.*

THE

This is the Explication of *Hermolaus* adopted by Mad. Dacier. See her Remarks on the *Odyſſy*. Pope's Notes, *ibid.* And the French Notes on *Plin.* 35. See likewise Carlo Dati, (53) Et Dianam ſacrificantium virginum choro mixtam, quibus viciffe Homeri verſus videtur id-iplum deſcribentis. *Plin.* 35. 17.

Other Works of
Apelles.
His Venus Ana-
dymenè

THE most celebrated Pieces of that great Master *Apelles*, was his *Venus Anadyomenè*, or *Venus* coming out of the Sea (54). *Lucian* in his beautiful Dialogue entitled, *The Images*, where, in order to draw the Portrait of a Woman more charming than any he found existing, he borrows from all the best Sculptors and Painters their most masterly Strokes, says, *Euphranor* shall paint her Hair; *Polygnotus* her Eye-brows, and the Vermilion of her Cheeks; but *Apelles* shall do all the rest of her Body after the Model of his *Panacste*; that is to say, of his *Venus* which was done chiefly after the Life, from *Panacste* the *Thessalian* Beauty, *Alexander's* first Mistress; whom he afterwards gave to *Apelles* upon his falling deeply in love with her (55). This *Venus* was a consummate Beauty; so perfect a Piece, that, in *Augustus's* time, this Picture being then at *Rome*, and a little spoil'd in some of the inferior Parts, no Painter would adventure to repair it. It was in like manner, with the greatest difficulty, that *Carlo Marratti*, as sweet and gracious as his Pencil was, and as fine an Idea of Beauty as he had, was persuaded to retouch some parts of *Raphael's* Paintings in the little *Farnese* at *Rome*. *Apelles* had also begun another *Venus*, which not living to finish, no Painter would ever undertake to complete; so elegant were the Out-lines and Contours of this unfinish'd Piece (56). For that he had perfected the Head, and upper part of the Breast with admirable Art, *Cicero* tells us (57).

THESE charming Beauties are often celebrated by the Poets:

*Formosæ periere comæ: quas vellet Apollo,
Quas vellet capiti, Bacchus inesse suo.
Illis contulerim, quas quondam nuda Dione
Pingitur humenti sustinuisse manu.* Ov. Am. l. 2. El. 14.

Again, *Sic madidos siccât digitis Venus uda capillos:
Et modo maternis testâ videtur aquis.* Trist. l. 2. 526.

OVID there describes several Pictures in the Palace of *Augustus*.

Again, *Ut Venus artificis labor est & gloria Coi
Æquoreo madidas quæ premit imbre comas.* Ov. Ep. de Ponto, l. 4. Ep. 1.

AND there is an Epigram of *Ansonius* on the same Subject.

*Emersam Pelagi nuper genitalibus undis
Cyprin Apellei cerne laboris opus;
Ut complexa manu madidos salis æquore crines
Humidulis spumas stringit utraq; comis.
Jam tibi nos Cypri, Juno inquit & innuba Pallas,
Cedimus, & formæ præmia deferimus.* Auf. Ep. n. 104. in Ven. Anady.

AND another in the Greek Epigrams by *Antipater Sidonius*; thus translated into *Latin* by *Grotius*:

*Maternis primum de fluctibus emergentem
Cyprin Apellei cerne laboris opus:
Ut manibus mulcens respersus æquore crines,
De madidis spumam cogit abire comis,
Non tibi de forma posthac certabimus, ipse
Dicent, si videant, nata sororque Jovis.* Anthol. l. 4. tit. 12.

HE painted the Image of War, with its Hands tied behind, led in triumph; and *Alexander* riding in a triumphal Car (58). To the first of which *Virgil* seems to have had an eye in these charming Lines (59).

(54) Venerem exeuntem e mari D. Augustus dedicavit in delubro patris Cæsaris, quæ Anadyomene vocatur; verisus Græciæ, tali opere dum laudatur, victo, sed illustrato: Cujus inferiorem partem corruptam qui reficeret, non potuit reperiri. Verum ipsa injuria cessit in gloriam artificis. *Plin. ibid.*

(55) *Athenæus*, lib. 13. c. 6. says it was done after *Phryne*. Erat utique *Phryne* magis pulchra in suis partibus quæ non videntur quam omnibrem haud facile fuit eam conficere nudam: Induebatur enim tunicam arcte carnes adstringentem neque publicis utebatur Balneis. Frequentissimo tamen Eleusiniurum conventu feriatique Neptuno diebus, in Græcorum omnium conspectu, deponebat vestes & solvens comas, ingressa est mare: adeo ut Venerem e mari emergentem ad hoc etiam exemplum pinxerit Apelles.

(56) Venerem Cois, superaturus etiam suam illam priorem: Invidit mors, peracta parte; nec qui succederet operi ad præscripta lineamenta inventus est. *Plin.*

35. 17. Ad præscripta lineamenta, this properly signifies the Contours in Sculpture and Painting. Tu videlicet solus vasis Corinthiis delectatus — Tu operum lineamenta solertissime perficis. *Cic. in Ver. l. 4.* So a Poet contemporary with *Pliny* speaks: *Artificum veteres agnosceret ductus.*

And a little afterwards: *Linæa quæ veterem longe fatisat Achillem.* Stat. in Hercules, lib. 4.

(57) *Epist. ad Famil. lib. 1. Ep. 9.* Nunc ut Apelles Veneris caput, & summa pectoris politissima arte perfectit, reliquam partem corporis inchoatam reliquit.

(58) Item belli imaginem restrictis ad terga manibus, Alexandro in curru triumphante: Quas utraque tabulas D. Augustus in fori sui celeberrimis partibus diceverat, &c.

(59) Alludit, juxta Turnebum, ad imaginem belli hoc habitu pictam ab Apelle, &c.

— *Dire ferro & compagibus artis*
Claudentur belli portæ: Furor impius intus,
Sæva sedens super arma, & centum vinctus abœwis
Post tergum nodis, fremet horridus ore cruento. Virg. *Æn.* l. 1. 298.

His Alexander
with Thunder in
his Hand.

HIS *Alexander* is also famous, with Thunder in his Hand, which he seemed ready to dart; so strongly did the Hand and Thunder stand out from the Board (60). *Plutarch* tells us in his Life of *Alexander*, that, on account of this wonderful Picture, it was commonly said there were two *Alexanders*, the unconquerable Son of *Philip*, and the inimitable *Alexander* of *Apelles* (61). The same Author says (62), that in this Picture he had given *Alexander* a ruddier, or rather browner and more swarthy Complexion than his natural one. This the Painter probably thought might be done without diminishing the Likeness; and it was more agreeable to the Character of the Picture than a softer fairer Colour. He is said by *Pliny* to have painted Thunder and Lightning, and those other marvellous Appearances of Nature which it was thought impossible to imitate, and that none before him had dared to attempt (63). *Julio Romano* was able amongst the Moderns to rise to this marvellous Force of the Art; to thunder and set the Heavens on fire with his Pencil. This he did in his famous Paintings at *Mantua*, which are elegantly described by *Felicien* (64).

Hero and Leander.
And the Graces.

A famous Picture
of Calumny describ-
ed by Lucian.

BY *Apelles* likewise was painted the beautiful *Hero*, receiving her *Leander* at the Seaside, and drying him with her fair Hands (65). He had painted the Graces, *Pausanias* tells us (66), in their true Character; and that seems to have been the proper Subject for this Painter to exert his peculiar and distinguishing Talents upon. But I shall only mention to you one celebrated Work of this Painter, his famous Picture of *Calumny*, one of the most noble moral Pictures that ever was attempted. This he did upon his being accused, to *Ptolemy*, by a Painter who envied his Merit and just Fame. On the right hand, in this Picture, sits a Person of Distinction and Authority; but with the Ears of *Midas*, reaching out his Hand to *Calumny*, who hastens to address herself to him, attended by Ignorance and suspicious Jealousy. *Calumny* appears grand and magnificent in her Dress, but her Face and Gait bewray the Fury and Malice that boil in her Heart. She holds a Flambeau in one Hand to kindle Discord and Strife; and with the other drags a young Man by the Hair, who, with Hands uplifted to Heaven, implores the Gods to defend his Innocence. Before her marches Envy with a pale ghastly Visage, a meager consumptive Body, and piercing Eyes. A Crowd of young Women follow in her Train as her Servants and Ministers; in whose Countenances appear Guile, Cunning, Artifice, and false, deceitful, traitorous Smiles. Repentance comes up behind with a very lugubrious Air and Dress; who with great Confusion, and all in Tears, prepares to receive Truth, whom she discerns coming up to her, but at a considerable distance. *Lucian* (67), who describes this Work of *Apelles*, afterwards gives us an excellent Discourse upon not rashly believing *Calumny*, which is nothing else but a fine philosophical Lecture upon this truly moral Picture: And here we have a plain proof of the Instruction that may be given by the Pencil, and the excellent Use that might be made of the Art in Education, or in reading moral Lessons; rendering them more insinuating and impressive, as it would make them more pleasing and entertaining. All the Virtues (68) and Vices, with their Effects and Consequences, were painted and carved by the Ancients with proper Symbols: Hence the Origin and true Meaning of the Epithets given to them by the Poets, as Mr. Addison has shewn in his Dialogues on Medals, after *Augustini*, *Ofellius*, and other Writers on these Subjects.

The Subjects of
Nicomachus's Pic-
tures were poetical.

NICOMACHUS, who had a very sweet, light, and delicate Pencil, was, it seems, a great Lover of the Poets and their Fables, and took almost all the Subjects of his Pictures from them. *Plutarch* gives him a very great Character, and at the same time gives us a very instructive Lesson in the Art, and a just Idea of the intimate Alliance between Painting and Poetry. The Verses of *Antimachus*, saith he, and the Pictures of *Dionysius*, though they are strong and masculine, and have Nerves and Vigour; yet they are constrained and forced; too much Labour and Affectation appears in them: But the Paintings of *Nicomachus*, like *Homer's* Poetry, with all their Grandeur, Force, and Beauty, have this additional Charm,

(60) *Alexandrum magnum fulmen tenentem—digiti eminere videntur & fulmen extra tabulam esse.* *Plin. ibid.*

(65) *Pinxit & hero nudam, eaque pictura naturam ipse fam provocabat.* *Plin. ibid.*

(66) *Pausanias, lib. 9. p. 596.*

(67) *Lucian, de Calum. non temere creden.*

(61) *Apelles pinxit fulminigerum Alexandrum, atque adeo accurate atque adtemperate, ut diceretur duos esse Alexandros: Unum Philippi filium insuperabilem; alterum Apellis inimitabilem.* *Plutarch. de Fortu. vel. Virt. Alex.*

(62) *In Alexandri vita.*

(63) *Pinxit & quæ pingi non possunt, tonitrua, fulgura, fulguraque.* *Plin. ibid.*

(64) *Tom. 2. p. 118.*

(68) See *Lomazzo Trattato della Pittura*, p. 662, &c. where he shews how Discord was painted by *Arifides*, as described by *Virgil*; Envy, as it is described by *Ovid*; and, in one word, how the Virtues, the Vices, the Blessings, the Calamities of human Life, the Graces, the Furies, &c. were painted agreeably to the Descriptions of them in the best Poets. He treats at great length of all sorts of Subjects and Compositions, and gives very useful Lessons to Painters.

Charm, that they seem to have been done with extreme Ease and Facility (69). His Rape of *Proserpine* was highly esteemed, so poetically was it represented (70). He likewise painted a Victory drawn in a triumphal Chariot by four sprightly Horses that seemed to cut the Air. So is *Ceres*, or perhaps *Fortune*, represented in one of the Pieces annexed to this Discourse. But one of his most famous Pieces is *Ulysses* at the Gate of his own Palace in disguise, in the very point of time that his faithful Dog came and expired at his Feet thro' excess of Joy (71). *Ulysses* was painted as a simple Peasant in the Disguise *Minerva* had given him, which no Painter had attempted to do before; so accustomed were they to see *Ulysses* always in the Habit of a Hero, with his Casque, or his Head quite uncovered. *Nicomachus* had emulated *Homer* in this admired Piece, and painted the Story as charmingly as he hath told it:

His Rape of Proserpine, and a Victory.

Ulysses acknowledged by his Dog Argus.

*A Figure despicable old and poor
In squalid Vests, with many a gaping Rent,
Propt on a Staff, and trembling as he went;
Then resting on the Threshold of the Gate,
Against a Cypress Pillar lean'd his Weight.*

*Thus near the Gates conferring as they drew,
Argus, the Dog, his ancient Master knew;
He not unconscious of the Voice, and Tread,
Lifts to the Sound his Ear, and rears his Head,
Bred by Ulysses, nourish'd at his Board,
But, ah! not fated long to please his Lord!*

*He knew his Lord; he knew, and strove to meet,
In vain he strove to crawl, and kiss his Feet;
Yet (all he could) his Tail, his Ears, his Eyes
Salute his Master, and confess his Joys.
Soft Pity touch'd the mighty Master's Soul;
Adown his Cheek a Tear unbidden stole,
Stole unperceiv'd; he turn'd his Head, and dry'd
The Drop humane: ———*

*The Dog whom Fate had granted to behold
His Lord, when twenty tedious Tears had roll'd,
Takes a last Look, and having seen him, dies;
So clos'd for ever faithful Argus' Eyes! Odyss. 17.*

THERE are Medals with this Story upon the reverse, as is well known by the Curious,

HE had likewise painted an *Apollo* and *Diana*, that were extremely beautiful, just as they are described by the Poets; and the Mother of the Gods upon a Lion's Back surrounded with her Priests: A very gay *Bacchanalian* Piece with Satyrs rushing upon the *Bacchantes* while they were employed about their Sacrifice, with lustful Rage (72). The true Character of a Satyr is admirably expressed in one of the ancient Paintings now published. He painted the Monster *Scylla* described by *Homer*, and afterwards by *Virgil*. Perhaps it is owing to *Virgil's* having seen this Performance, that he is thought to have excelled *Homer* in the Description of this Monster.

*Apollo, Diana,
and other Pieces.*

The Scylla.

*At Scyllam cæcis cohibet spelunca latebris
Ora exstantem, & naves in saxa trabentem.
Prima hominis facies, & pulchro pectore virgo
Pube tenus, postrema immani corpore Priests,
Delphinum caudas utero commissa luporum. Æn. 3. ver. 425.*

IT

(69) *Plutarch*, in *Timolonte*. Versus Antimachi & Picturae Dionysii Colophoniensis, ut ut vim habeant & insignem eximii splendoris vigorem (*ισχυρὰ καὶ ῥαυὰ*). It is the same word [*ῥαυα*] that *Pliny* himself makes use of in describing the Improvements in Colouring made by the Ancients, and which he translates Splendor. Plurimum tamen laboriose, cunctaque affectionis præ se ferunt: *Nicomachi* vero tabulis & carminibus *Homeri*, præter reliquam vim Veneremque, etiam hoc adest, quod expedite & cum eximia facilitate facta videantur. There is a famous Saying of his, with a judicious Reflection upon it in *Stobæus*, *Serm.* 61. Ex *Plutarcho de amore*. Non est idem iudicium videndi, quemadmodum neque gustandi: Etenim visus visus, & auditus auditus, natura magis conformatur & arte coexercitatur ad pulchri explorationem. Ad harmonias nimirum & modulorum, musicorum; ad formas vero ac species, pictorum ingenia plurimum valent.

Quamobrem quoque tradunt *Nicomachum* aliquando respondisse cuidam Idiotæ, qui *Helena* *Zeusidis* minime sibi pulchram videri dixerat, fuisse oculos meos & dea tibi videbitur. *Ælian* ascribes such another Saying to *Nicomachus*. *Var. Hist. lib. 14. c. 47.*

(70) Pinxit & raptum *Proserpinæ*; — *Victoria* quadrigam in sublime rapiens. *Plin. ibid.*

(71) Hic primus *Ulyxi* addidit pileum. See *P. Harduin*, *Montfaucon's Antiq.* and the French Notes on *Pliny*.

(72) Pinxit & *Apollinem* & *Dianam*; Deumque matrem in Leone sedentem: Item nobilis *Bacchas*, adrepantibus *Satyris*; *Scyllamque* quæ nunc est *Romæ* in templo *pædis*. *Plin. ibid.*

IT is to be seen on Medals; and *Antonio Augustini* mentions an ancient Statue at *Rome* of the *Scylla* represented in the same manner (73).

Several Pictures by
Euphranor,
The twelve Gods.

His Jupiter.

SEVERAL Pictures of *Euphranor*, that vast Genius for Painting as well as Sculpture, are highly extolled. The twelve greater Gods, as they are called, with all their proper Attributes, and in the Characters peculiar to each. An ancient Author says, that he had made *Neptune's* Image so just, true, and grand, with such Characters of divine Majesty, and yet added so much superiour Greatness to that of *Jupiter*, that his After-Labours did not come up to his Design; but having, as it were, exhausted his Imagination in these two, he fell short in the rest. They are all however greatly praised: And *Eusebnius* says, that having meditated a long time in order to conceive a just Idea of *Jupiter*; upon reading *Homer's* Description of him in the first Book of the *Iliad*, he cried out, that he had now a proper one to be emulated (74).

*He spoke, and awful bends his sable Brows;
Shakes his ambrosial Curls, and gives the nod,
The Stamp of Fate, and Sanction of the God:
High Heav'n with trembling the dread Signal took,
And all Olympus to the Centre shook.*

His Theseus, and
other Pieces.

His Character,
and wonderful
Abilities.

THE Hair of *Euphranor's* *Juno* is much commended (75). His Picture of *Theseus* founding the Democracy in the midst of the People, has been already mentioned; It was of this, or another *Theseus*, painted by *Euphranor*, that he said, on comparing it with one by *Parrrhasius*, that the latter looked like one fed with Dew, but his was strong and masculine, like one nourish'd by more solid Food (76). His Excellence consisted in giving Heroes their proper Aspects and suitable Qualities of Body and Mind. He painted a Battle called the Cavalry-Battle, because there were no Foot-Soldiers in the Piece: It was the famous Battle at *Mantineia* against *Epinomondas*. And this Picture, *Plutarch* says, was wrought with a noble Enthusiasm (77); it was full of Life, Spirit, and Expression. The same Picture is commended by *Pausanias* in his first Book of Atticks, as well as the other of *Theseus*. He did two Philosophers deeply musing; a General putting up his Sword; and *Ulysses* in his counterfeited Madnefs, yoking a Cow to the Plough with a Horse (78). In all *Euphranor's* Pictures there was great Propriety, and Strength of Expression; and they are no less extolled for their excellence in the mechanical part. *Philostratus* in his Life of *Apollonius* says (79), his Pictures were alive; so rounded that they appeared solid, substantial Bodies; and that such was his Art and Skill in painting, that some parts seem'd to come out, and offer themselves to be grasp'd, while others preserv'd their due *Lomtanexxa* as it is called by Painters; that is, were duly diminish'd, obscured, and therefore appear'd as if seen from far.

Of Cydias's Works.
The Argonautick
Expedition.

AT the same time flourish'd another very great Painter, *Cydias*, who painted the *Argonautick* Expedition; for which the famous Orator *Hortensius* gave a great Sum (80): It came afterwards into the possession of *Marcus Agrippa* (81), who consecrated it in the Portico of *Neptune*, as a proper Ornament for a Monument erected in Memory of naval Victories; and too noble a Work to be hidden in a private Villa. We cannot doubt of the Excellence of this Picture when we consider in what high esteem it was held by such intelligent Judges; but have good reason to conclude that so noble and worthy an Argument, was represented in a Style suitable to its Dignity.

The excellent Quali-
fications of Nicias.

NICIAS is mentioned with high Encomiums by several excellent Writers. *Plutarch* speaks of him with great Applause, he class'd him with the best Painters of the *Athenian* School; and we may form some Notion of the distinguishing Character and Excellence of that School, by what he says of the *Athenian* Painters he commends. *Athens*, says he, was a

(73) *Dialoghi di D'Ant. Agostini, Dial. 5. p. 159.* See *Ovid. Met. l. 14. v. 60. & Silius Ital. l. 5.*
*Scylla super fractis contorquens pondera remi
Inflabat, saevosque canum pandebat hiatus.*

(74) *Val. Max. lib. 8. c. 11. Exe. ext. 5.* *Macrobii* in like manner says, that *Phidias* having made his *Olympian Jupiter*, which pass'd for one of the greatest Miracles of Art, was ask'd from what Pattern he had fram'd so divine a Figure; and answer'd, from those Verses of *Homer* just quoted. *Saturnal. l. 5. c. 14.* So soon as *Emilius* saw this Statue, he said, there is indeed the *Jupiter* of *Homer*. *Plut. in Emiliu.*

(75) *Lucian. in Imaginibus.*

(76) *Theseus* in quo dixit, eundem apud *Parrrhasium* rore passum esse suum vero carne. *Plin. 35.* And *Plutarch. Bellone an Pace, &c.*

(77) *Plin. ibid.* Pinxit etiam equestre adversus *Epami-*

fruitful
nondam praelium ad Mantineam, non sine quodam di-
vino instinctu Euphranor. *Plut. Bellone an Pace.*

(78) *Nobiles ejus tabulae Ephefi, Ulyxes simulata ve-*
fania bovem cum equo jungens; & Palliae cogitantes;
dux gladium condens. Plin. ibid. A Picture of *Ulysses*
in his counterfeited Madnefs is fully described by *Lucian*
de Domo.

(79) *Οὐδὲ δὲ ζῶντες ἐν τῇ, ἢ Πλουτάρχῳ, ἢ Εὐστάθῳ:*
οἱ τὸ ἔνταυθα ἰδόντες, οὐδὲ ἔγνωσαν, καὶ τὸ ἐκείνων
καὶ ἐτίχον. lib. 2. c. 20.

(80) Eodem tempore fuit & *Cydias*, cujus tabulam,
Argonautas, H. S. 144. *Hortensius* orator mercatus est,
eique sedem fecit in Tusculano suo. *Plin. 35.*

(81) *M. Agrippa* porticum *Neptuni* dictam propter
victorias navales extruxit, & *Argonautarum* pictura de-
coravit. *Dion. Cassius, lib. 53.*

fruitful and kindly Mother, and Nurse to all the fine Arts (82); some it first conceived and brought to Light; and to others it added great increase of Excellence and Honour. The Art of Painting was not a little promoted and improved by her. For *Apoliodorus* who first invented the delicate Mixture of Colours, and found out the agreeable Distribution of the Masses of Lights and Shades, was an *Athenian*: Upon his Works it was inscribed, it is easier to *carp at them, than to cope with them*. So were *Euphranor*, *Nicias*, *Asclepiodorus* and *Plistinæus* Brother to *Phidias*, who painted Battles, and Generals leading Armies to War, and other great Subjects: He makes mention of the same *Nicias* in another place, where he extols his indefatigable Diligence in improving himself and his Art, and the noble Enthusiasm with which he wrought (83). *Pausanias* speaks highly in praise of his Paintings, in a sepulchral Monument at *Tritia*, a city of *Achaia*; which tho' finely adorned by several ancient Sculptures, was yet more distinguished by *Nicias's* beautiful Pictures. There was painted, saith he (84), a beautiful, graceful Youth sitting in a Chair, with a Woman on one side holding a Parasol over his Head; and on the other a beardless Youth with a purple Robe hanging about him; near to whom is a Servant with a Spear in one hand, leading with the other some Dogs to the Chace. He did a Picture of *Hyacinthus*, with which *Augustus* was so delighted and charmed, that he brought it with him to *Rome*, from *Alexandria* (85).

BY him was painted a charming *Danae* sporting with little *Cupids*, while the Shower of Gold begins to fall which was to enslave her: And *Ulysses's* Descent into Hell as it is described in the *Odyssey*. But these Pieces were in Miniature. His more capital Works were, the Story in the *Odyssey* of *Calypso's* detaining *Ulysses* in her enchanted Island, and endeavouring to console him by her Careless: The Metamorphosis of *Io* into a Cow: *Juno* enraged against *Jupiter* for his unfaithful Gallantries: *Perseus* having killed the Monster, handing down *Andromeda* from the Rock: An *Alexander* of exquisite Beauty; and another Picture of *Calypso* in a different Attitude from the former, sitting on the Sea-shore, and in the Action of looking after *Ulysses*, with great Grief mixed with Anger at his Departure (86). These Pictures are praised by several Authors, and shew how conversant *Nicias* was with the Poets, and his poetical Genius; that he delighted in employing his Art upon Subjects which required a very fine Imagination and great Judgment; and could render Painting a Rival to her Sister-Art. He was so greatly esteemed at *Athens*, that after his Death he was honoured with a sepulchral Monument amongst those who had been reckoned worthy of having such a publick Testimony to their Merit (87). He is particularly commended for shunning in his Pictures what is called the *Triterion* by *Italians*; or filling Pictures with many small Objects which split or dissipate the Sight, and destroy the Unity of Composition (88).

TIMOMACHUS (89) seems to have been a tragick Painter; he delighted and excelled most in melancholy and horrible Subjects: And shewed that the tragick Stile may be attained to in Painting as well as in Poetry; or that the former is no less capable of moving, and purging, (as *Aristotle* calls it) our Pity and Horrour than the latter. And therefore his Pictures are highly celebrated by the *Greek* and *Latin* Poets. He painted *Ajax* become frantick upon his Disappointment in not having the Arms of *Achilles* adjudged to him by the *Greeks*: Likewise

His Danae.

Calypso.

Timomachus a tragick Painter.

His Ajax.

(82) *Plutarch. Bellone an Pace, ab initio.* Cujus operibus inscribatur *μηρόντι πρὸ μύλων, ἢ μύλωνι, &c.*

(83) *Plutarch. an Seni gerenda sit Respublica.* And in his other Treatise, *Non posse Juvare viri, &c.* So *Eliau, Var. Hist. lib. 3. c. 31.* *Stobæus, Serm. 29. de Assiduitate.* There we are told how severe, temperate, and assiduous he was.

(84) It is not described by *Pausanias*, as *Junius* and the Commentators on *Pliny* say: For what he describes in his third Book is not Painting but a Piece of Sculpture, upon an Altar devoted to *Hyacinthus*. "Upon it were represented, saith that Author, in fine Relief, on one side *Neptune* with *Amphitrite*, on the other *Beris* one of the *Nereids*; on another *Jupiter* and *Mercury* in conference, and near to them *Bacchus*, *Semele* and *Imo*; on the fourth *Ceres*, *Proserpine* and *Pluto*, and in their Train the *Fates* and the *Hours*: After whom follow *Venus*, *Minerva*, and *Diana*, carrying up *Hyacinthus* to Heaven, with his Sister *Polyboea*, who died a Virgin." The mistake seems to have been occasion'd by what *Pausanias* adds to this Description. "As for the Statue of *Hyacinth*, it represented him with a Beard, whether he had one or not. (*Nicias* in a Passage, where he hints at *Apollis* being in love with *Hyacinth*, speaks of his surpassing Beauty.") There is an Epigram in *Martial* upon the beautiful *Hyacinth* of this Painter: *Hyacinthus in tabula pictus, l. 14. Ep. 165.*

Fletit ab inviso morientia lumina disco
Oebolus, Phæbi culpa, dolorque puer.
His *Perseus* and *Andromeda* is thus described in the *Greek* Epigrams. *Anthol. l. 4. c. 9.*

Ethiopum regio est; qui fert talaria, Perseus;
Hec adjuncta feris cautibus, Andromeda:

Gorgonis hoc solum caput est; certamen amoris
Bellua: Gæstopis garrula fertilitas.

Liberat illa pedes longa torpedine signis
A scopulo: potitur virgine victor amant.

Again, *Cepheus Andromeden, an pictor rupe ligavit?*
Namque oculus non quit cernere, credat utrum
Picta super scopulo offenditur horrida Pisfix,
An de vicino tollitur illa mari?
Agusto vir signa manus: O! magnus in arte,
Lumina qui potuit fallere, quique animos.

(85) *Pausanias Laconica, p. 101.* *Hyacinthus* quem *C. Augustus*, delectatus eo secum deportavit *Alexandriæ* capti; & ob id *Tiberius Cæsar* in templo ejus dedicavit hanc tabulam & *Danae.* *Plin. 35.*

(86) *Fecit & grandes picturas; in quibus sunt, Calypso, & Io, & Andromeda; Alexander quoque, in Pompei porticibus, præcellens; & Calypso sedens. Plin. ibid.*

(87) *Pausanias, lib. 1. p. 57.* Passage quoted above.

(88) *Demetrius Phaleræus de Eleutione.* The Passage was quoted above. The Words are remarkable, *καὶ τὰ κατὰ τὴν ἀρετὴν τῆς τέχνης ἔτι μακρὰ.* See a Picture of *Hyacinth* in *Philoftratus's* *Icones.*

(89) *Timomachus Byzantius, Cæsaris dictatoris Ajaxem & Medeam pinxit, ab eo in Veneris genetricis ædæ positus octoginta talentis venumdatus.*—*Timomachi laudantur & Orestes, Iphigenia, &c. Plin. 35.*

His Medea.

Likewise *Medea*, who in killing her Infants is not able to restrain her Tears, tho' transported to that barbarous Cruelty by the most violent of all Passions. *Ovid* alludes to both these:

*Urque sedet Vultu falsus Telamonius, iram
Inque oculis facinus barbara mater habet* (89). Trifolium l. 2.

His Orestes, Iphigenia, and Medusa.

Certain Subjects of Painting conjured.

HE painted *Orestes*; *Iphigenia* acknowledging her Brother, and saving him out of the Hands of the Barbarians; a *Medusa's* Head, and several other Pieces. *Philostratus* speaking of his *Ajax*, very justly observes how well one must be acquainted with the human Mind and Passions in order to paint such Subjects (90). "As one, (says he) must know a Horse exactly, in order to represent it to the Life: so must one be intimately skilled in the Heart of Man, in order to paint its Motions, Affections, Sentiments and Passions, and to be able to touch and work them." I cannot however chuse but observe on this occasion, how reasonably *Plutarch* censures those who delight in painting base, barbarous, or cruel and horrible Actions (91). It requires a great deal of Delicacy and Judgment to treat them rightly, or without being offensive; and to deserve the Character which *Lucian* gives of a Picture of *Pylades* and *Orestes* killing *Clytemnestra* and *Aegisthus*, due in a great measure to *Timomachus's* *Medea*. He calls it a most decent, virtuous Picture, because what was barbarous and inhumane in the Action was not represented in it (92). The Slaughter of the Innocents even by a *Raphael* will ever be a Subject too horrible to be beheld without suffering. *Horace's* Rule is as necessary in Painting as in Poetry:

Nec pueros coram populo Medea trucidet.

There are Examples among the Ancients of all sorts of Painting.

WE find Examples of all the Variety of Painting amongst the Ancients: *Antiphris* did a Boy blowing the Fire in a House, which is all enlightened by the Reflection from it. *Comus* in *Philostratus* is an Image of Debauchery; it is likewise a Night-piece, where all is seen by the Light of a Torch. *Pausanias*, painted a muddled Woman drinking out of a Glass, in which her Image was seen distinctly reflected. *Socrates* is famous for having painted *Cecropius* with his four Daughters; probably representing symbolically the different Branches of Medicine. He delighted in allegorical Pieces, and painted one to represent a too easy Husband ruin'd by an extravagant Wife. A Man is painted plaiting a Rope, and a She-Ais eating it up as fast as he made it. The Piece was called (*Ocnos*). Such a Picture with that Name is described by *Pausanias* (93), but he ascribes it to *Polygnotus*.

Aristophan's Ancæus.

ARISTOPHON is greatly renowned for two excellent Pictures. The Subject of one was *Ancæus* wounded by a wild Boar, and his Wife *Astypale* condoling him, and kindly sharing his Pain. The other is a much larger Piece, consisting of several Groupes: On the one side is *Priam*, *Helen*, and the rest of his Family, with *Credulity* flattering them: On the other *Ulysses*, *Deiphobus* and some other Generals, with *Cunning* teaching them Expedients to

(89) See *Heinsius's* Notes upon the place. There are two Greek Epigrams upon the *Medea*, both translated by *Ausonius*: *que animo agitantem ut seipsum quoque interimat. Philoſt. de vit. Apol. lib. 2. c. 23.*

*Medeam vellet cum pingere Timomachi mon
Volentem in natis crudum animo facinus;
Immanem exhausti rerum in diversa laborem,
Fingeret ostium matris ut ambiguum;
Ira subest lachrymis; misratio non caret ira,
Alterutrum vides ut sit in alterutro
Cunctantem satis est. Nam digna est sanguine mater
Natorum, tua non dextra, Timomache.
Anthol. Ep. lib. 4. c. 9. Vertit Auson. Ep. 122.
Quis te pictorum simulavit, pessima Calcebis,
In natos crudum volvere mente nefas?
Uque adens fitti puorum haurire cruorem
Ut ne picta quidem porcere caele vult?
Natum te Pellex simulat? nuncius alter Iason,
Altera vel Glauce, sunt tibi causa necis?
Quin ne picta quidam sis barbara; namque tui vim
Cera tenax zeli concipit immodicum.
Laudo Timomachum, matrem quod pinxit in ensen
Cunctantem proles sanguine ne maculet.*

Ausonius, Ep. 202.
There are several other Greek Epigrams in the *Anthol.* upon this *Medea*. This Subject, finely done in Marble, is described by *Calistratus*. *Calistrati exegesis in signum Medæ* 13.

(90) Quapropter dixerim ego, & eos, qui pictoris artis opera aspicant, imitricem opus habere facultate. Nemo enim laudaverit pictum equum, aut taurum, qui animal illud mente non intueatur, cujus similitudinem refert: Neque vero Timomachi Ajacem quisquam miretur, qui furens ab illo pictus extat, nisi aliquam mente, Ajacis, speciem complexus fuerit, utque eum verosimile sit, interemptis ad Trojam armentis concidisse fessum, id-

(91) Quidam pingunt actiones turpes: ut Timomachus Medeam liberos necantem, Theon Orestem manus inferentem matri, Parrhasius Ulyssim simulatam infaniam, & Cherephanes libidinosos mulierum cum viris congressus. *Plutarch. de pot. audien.*

(92) *Lucian. de Demo.* Here he describes a very gay pleasant Picture. Post hæc autem Deus est formosus & adolescentulus venustus, amatorum quoddam ludicrum: Branchus puta in rupe sedens tenet leporem, & alludit cani. Hic autem assilienti ad ipsum in sublimi, similis est: Et Apollo adians arridet. Delectatur videlicet utroque & puero ludente, & cane saltum meditante. He here describes likewise a Picture of *Medea*, Emulatione atque invidia flagrans, pueros aspicientes, & grave quiddam meditans, tenet quippe jam gladium: miseri autem illi adstant ridentes, nihil eorum que futura erant, scientes, & hunc aspicientes in manibus gladium. A little before the Picture of *Pylades*, &c. is described. (*ὑπερβολὴ δεικνύμενη*). Honestum quiddam pictor exogitavit, qui quod impium in hac re fuit id ostendit solum, & quasi jam peractum prætercurrit; sed adolescentes, in cæde adulteri, immorantes exprimit.

(93) *Antiphris*, puero ignem conflante laudatus, ac pulchra domo flamma splendescente, ipsiusque pueri ore: —Socrates jure omnibus placet; taleque sunt ejus cum *Aeculapio* silice, &c. —Et piger qui appellatur *Ocnos*. *Plin. 35. Paus. Phoc. 345. 20.* Picta quoque ibi est *Ehrietas*, & ipse *Pausias* opus e vitrea phiala bibens: vides autem in pictura *Phialam* vitream, ac per eam ipsius mulieris vultum. *Pausanias, lib. 2. 134.*

Chap. 3. *and Decline of PAINTING.*

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to surprize the Besieged (94). This *Aristophon* is a very ancient Painter, Son to *Aglaophon* already mentioned (95).

He was a very ancient Painter.

THERE was a *Danae* painted by *Artemon* that was extremely beautiful, with several Persons looking at her with Admiration. *Jupiter* highly enamoured of her Beauty; *Venus* smiling at the vain Precautions taken to guard her; and *Cupids* playing wantonly about her and them. To some such Picture *Horace* perhaps alludes:

A Danae by Artemon.

*Si non Acrisium, virginis abdite
Custodem pavidum, Jupiter & Venus
Risissent.* Hor. l. 3. Od. 16.

HE painted the Physician discovering to *Seleucus* the Source of his Son's Sickness, even that he was desperately in love with his own Wife *Stratonice*; a Subject that hath been often tried by modern Painters. But his most famous Picture was the Apotheosis of *Hercules*, or *Hercules* having put off his Mortality, and left it in the Flames on Mount *Oeta*, ascending up triumphantly to Heaven with the Consent of the Gods (96). Another represented the Ingratitude and Perfidy of *Laomedon* to *Neptune*, revenged by the Ministry of *Hercules*.

*His Stratonice.
And his Hercules
ascending to Heaven, &c.*

IT is not surprizing to find Painters making as free with the Gods as the Poets. *Ctesilochus* a Disciple of *Apelles*, and a very able Painter, but one who gave way to his petulant libertine Imagination, had represented *Jupiter* dres'd like a Woman and in travail, bringing forth *Bacchus*. He seems to roar aloud (says *Pliny*) and to call to all the Divinities for help (97).

Ctesilochus a Libertine Painter.

THE *Venus* of *Nealces* was particularly esteemed, notwithstanding all the fine ones that had been done before him by such eminent Hands. To one of Genius, a Subject is always new; and there is a *Venus* in this Collection of ancient Paintings, which is indeed very beautiful, though perhaps not equal to that of *Nealces*. This Painter had a strict regard to Truth, Nature, and the Costume in his Pieces, which made them very intelligible, and added to their Beauty and Force exceedingly. We have an instance of this in one of his Pictures representing a naval Fight between the *Persians* and *Egyptians*: For having occasion to paint the *Nile*, which is very large towards the End of its Course, and whose Water there is hardly discernible from the Sea; he characterizes the *Nile* distinctly by an *As* drinking, and a *Crocodile*, at a little distance, half hid amongst the Bushes, watching its opportunity to spring upon the *As* (98). Whence we see how well the ancient Masters understood, by their Art, to give every thing its proper Character, and to determine by evident Marks the Scene of their Representations. *Plutarch* tells us in his Life of *Aratus* (99), how earnestly this Painter intreated *Aratus* to destroy Tyrants, but not their Images, if they were well painted: For *Aratus*, though a great Lover of the Art, was such an Enemy to Tyranny, that he could hardly prevail upon himself to suffer any memorial of them to remain undestroyed.

The Venus of Nealces, and this Painter's regard to the Costume.

SIMUS painted the Goddess *Nemesis* with all her Attributes; a Rule in her Hands to regulate our Words and Actions; a Bridle to restrain our Passions and Appetites; Wings to fly after the Guilty, that none may escape, and a Crown to reward the Just; a Figure that must have inspired Fear and Reverence (100).

The Goddess Nemesis by Simus.

*Hæc Nemesis frænum gestans normamque monebit
Nil effrene loqui, nil facere absque modo.* Anthol. lib. 4. c. 12.

THEODORUS had painted *Orestes* killing *Ægisthus* and *Clytemnestra*; the Subject of this Picture was taken from *Sophocles* (101). He likewise had represented the whole

Orestes by Theodorus, and his Pictures of the Trojan War described by Virgil.

(94) *Aristophon*, *Anceus* vulnerato ab apro cum focia doloris Atypale: numerosaque tabula in qua sunt *Priamus*, *Helena*, *Credulitas*; *Ulyxes*, *Deiphobus*, *Dolus*. *Plin. ibid.*

(95) *Plato* in *Gorgia*.

(96) *Artemon*, *Danaen*, mirantibus eam prædonibus; reginam *Stratonice*: *Herculem* & *Dejaniram*: Nobilissimas autem quæ sunt in *Octavie* operibus, *Herculem* ab *Oeta*, monte *Doridos*, exuta mortalitate, consensu deorum in cælum euntem: *Laomedontis* circa *Herculem* & *Neptunum* historiam. *Plin. ibid.* Vid. *Ter. Eun. Act. 3. 8. 5.*

(97) *Ctesilochus*, *Apellis* discipulus, petulanti piclum innotuit, Jove liberum parturiente, depictio mitrato & muliebriter ingemiscente, inter obstetricia deorum. *Plin. ibid.*

(98) *Nealces*, *Venerem*; ingeniosus & solers in arte,

&c. *Plin. ibid.* *Cypell* in his Pictures representing *Myias* saved by *Pharacis*'s Daughter, has imitated in several Circumstances this Picture of *Nealces*.

(99) *Arato* post liberatam *Sicyonem* volente una cum reliquorum tyrannorum imaginibus etiam tollere nobilem *Aristrati* tabulam, piclam ab omnibus *Melanchi* afflicta, in qua tyrannus ille insitebat curru triumphali cum victoria; perhibent *Nealcem* pictorem, *Arato* carum, lacrymabundum dixisse, Bellum gerendum cum ipsis tyrannis, minime vero cum eorum imaginibus. Sinamus igitur currum & Victoriam: *Aristratus* ipse faxo ut tollatur. Quod cum ei indulgisset *Aratus*, mox *Aristratus* delevis pictor, palmamque in locum ejus substituit. *Plat. in Arato.*

(100) *Simus*, *Nemefim* egregiam. See the *French Translation of Pliny*, and the Notes.

(101) See the same *French Translation*, and the Notes.

War of Troy in several Pieces; in which were painted all the most remarkable Events as they are sung by *Homer*. These Pictures were carried to *Rome* before *Virgil's* time; and 'tis highly probable that *Virgil* had his Eye upon them in describing the Pictures with which he adorns the Temple of *Juno* at *Carthage*. For there *Aeneas* saw the whole *Trojan War* painted in order; and this Painter had painted the whole of it in a Suite of Pictures. *Theodorus* had also painted the unfortunate *Cassandra* (102); which Picture was likewise brought to *Rome*, and placed in the Temple of *Concord*; and from it, no doubt, *Virgil* had taken assistance in describing her tragick Story in so picturesque a manner as he does:

His Cassandra is described by Virgil.

*Ecce trahebatur passis Priameia virgo
Crimibus, a templo, Cassandra adytisque Minervæ,
Ad cælum tendens ardentia lumina, frustra
Lumina: nam teneras arcebant vincula palmas.
Non tulit hanc speciem furcata mente Chæreus,
Et sese medium injecit moriturus in agmen.* Æn. 2. ver. 405.

The Alliance between Poetry and Painting.

NOW we may see from these Examples how nearly allied Painting and Poetry are, and how they mutually assisted one another.

*Verse and Sculpture bore an equal part,
And Art reflected Images on Art.* Pope.

'Tis not in the least derogatory from *Virgil's* Genius, to suppose him gathering beautiful Images from all the fine ancient Sculptures, Statues, and Pictures that were brought from *Greece* to *Rome* in his time, since he has made an excellent use of them. We cannot chuse but consider his Pictures in *Dido's* Temple as Descriptions of real Pictures. For many ancient Painters, as well as *Theodorus*, had exerted their greatest Skill upon that noble Subject for Painting as well as Poetry. And no doubt the *Romans*, who were acquainted with these fine Pictures, must have had a double pleasure in comparing the Descriptions with the original Pictures. I shall just add to these other Examples of the use *Virgil* made of the designing Arts, that the Cloak upon which was interwoven the Story of *Ganymede* (which is recommended by *Dr. Trap* as a beautiful Subject for Painting) had been finely represented in Sculpture by *Leocharis* (103). He had represented the Eagle, carrying away *Ganymede*, as sensible of his Charge, and for whom it was design'd; and taking the tenderest Care not to hurt him.

Other Pictures described or alluded to by Virgil.

'TIS not improbably that or some other such Work, that *Virgil* had in his Eye in this most picturesque Description:

*Quem præpes ab Ida
Sublimem, pedibus rapuit Jovis armiger uncis:
Longævi, palmas nequicquam ad sidera tendunt
Custodes, sævitque canum latratus in auras.* Virg. Æn. 5. 254.

MARTIAL has described the carrying up of *Ganymede* precisely, as *Leocharis* is said to have represented it.

*cætherias Aquila puerum portante per auras
Illesum timidus unguibus hæsit onus.* Lib. 1. Ep. 6.

AS for the other part of *Virgil's* Description:

*Intentusque puer frondosa regius Idæ,
Veloce jaculo cervos cursuque fatigat
Acer, anhelanti similis.*

WE have many Descriptions of Statues and Pictures representing young Hunters in that Attitude, as it were, quite out of breath; and *Pliny* in particular speaks of a Picture by *Parrhasius*, of one who having laid down his Arms, seemed to pant for Breath (104.)

The Orestes of Theon.

THEON had painted *Orestes*, who having killed his Mother through the violent Transports of his Vengeance, became mad; and the vain *Thamyras*, who had the presumption

(102) *Theodorus* vero & inungentem: idem, ab Oreste matrem & Ægyptum interfici (c'est une phrase Grecque, familière à notre auteur. Je n'en alleguerai qu'un exemple tiré du livre 34. §. 19. n. 4. ou il s'agit d'une antique de bronze de la façon de Pythagore le Sicilien: Item, Apollinem, serpentemque sagittis ejus confici): *The French Notes*.—Bellumque Iliacum pluribus tabulis, quod est *Rome*, in Philippi porticius; & *Cassandram* que est in *Concordiæ* delubro. *Plin.* 35. *Dioegenes Laërtius*, Book 2d, in his Life of the Philosopher *Theodorus*, mentions twenty of that Name; Duodecimus est ille *Theodorus* pictor, cujus meminit *Polemon*:

decimus tertius est *Theodorus* Atheniensis pictor, de quo scribit *Menodotus*: decimus quartus est *Theodorus* pictor *Ephesus* cujus mentionem facit *Theophrastus* in libro de pictura.

(103) *Plin.* l. 34. *Leocharis* fecit Aquilam sentientem quid rapiat in *Ganymede* & cui ferat, parentem unguibus etiam per vestem.

(104) *Plin. lib.* 35. Arma deponens ut anhelare sentiat.

to enter into a Competition with the Muses; so confident was he in his Skill and Voice (105.) *Ælian* describes another Picture by the same *Theon* (106), which deserves to be taken notice of, on account of an ingenious Stratagem the Painter employed, in order to shew his Piece to the best advantage at the *Olympick* Prizes, according to the Custom of those Times. He had painted a Person in Armour, who seems to fall out upon the Enemy with Fury: He flies to the Combat with Eyes flaming with Rage: He brandishes his Sword, and lifts his Arm to reach a heavy Blow. Mean while there is no other Figure in the Picture; he is single and quite alone. Now the Method he took to display the Beauties of this Picture to the People assembled to judge of it, was this: He had hired Trumpeters on purpose, and ordered them to be sounded on a private Signal; so that when the People were surprized with that unexpected Noise, and their Imaginations alarmed with the Fears of some sudden Irruption, he drew the Curtain and shewed this Piece to the great Astonishment of all the Spectators, who by this means were exceedingly struck with its Beauties.

Another famous Picture by him, and his Stratagem to shew it to advantage.

STRABO commends *Aregon* for having adorned the Temple of *Diana* in the *Apollonian* Grove sacred to her, near to the River *Alpheus*, with several beautiful Paintings; amongst which were the Burning of *Troy*, the Nativity of *Minerva*, and *Diana* carried up to Heaven upon a Gryphon (107): All noble and poetical Subjects.

Aregon's Works commended.

PAUSANIAS (108) mentions *Calyphon*, who, in a Picture of the Combat of the Greeks at their Ships, had painted a Figure of *Discord* in a most hideous Shape; but he had copied it from a Piece of Sculpture representing her, standing by *Ajax* and *Hector*, in their single Combat, by the same Hand that was celebrated for *Boreas* carrying off *Orythia*. He likewise painted *Theseus* playing on a Lyre, and *Ariadne* by him holding a Crown; the Combat between *Achilles* and *Memnon*, with their Mothers for Witnesses of their Valour; and several other excellent Pieces.

Discord by *Calyphon*, but copied from the Work of another Artist.

PLINY speaks of a *Dionysius* who was called the Man-Painter, because he only did Portraits. But there was another Painter of that Name, whom *Aristotle* reckons amongst those who understood Manners, and expressed them in their Pictures (109). He says, he painted Men just as they commonly are, in ordinary Life, neither better nor worse. *Plutarch* says, there was a great deal of Force, something very strong and nervous in *Dionysius's* Pictures; but that they had not the Charm, which an Air of Facility and easiness gives (110). They had not, it seems, that great Beauty in Composition, which *Cicero* says is so charming, and so difficult to attain in Oratory and every Art, in consequence of which a Composition appears easily imitable to every one but to him who tries it (111). *Ælian* ranks him with those who excelled in representing the Affections and Manners, and in painting easy picturesque Draperies (112). Almost all the great Actions recorded by Historians, or sung by Poets, as we shall have occasion to observe more particularly in another place, have likewise been celebrated by the Pencil. *Pausanias* names one *Onatas* (113), who had painted the Battle of the *Argians* and the *Thebans*, which, he says, is the most considerable War amongst the Greeks, in those that are called the heroic Times. It cost so much Blood, that a *Theban* Victory was become a Proverb, signifying a very cruel and bloody one. This War, says he, was sung by some ancient Poet. The Poem is by some ascribed to *Homer*; but for my part (continues he) I must say that I have not seen any Poem comparable to the *Iliad* and *Odyssey*. In that Picture this memorable Action was very well represented; the Heroes of both sides were properly distinguished, and a great variety of Bravery was admirably expressed.

Dionysius called the Man-Painter.

Another *Dionysius*, His Character.

The Battle of the Argians by *Onatas*.

THUS we see that ancient Artists delighted much in performing moral Pictures; that is, all sorts of judicious Representations of human Passions: In martial Pieces especially, in which were expressed, in lively Action, the several degrees of Valour, Magnanimity, Cowardice, Terrour, Anger, according to the several Characters of Nations, and particular Men. 'Tis here that we may see Heroes and Chiefs appear, even in the hottest of Actions, with a Tranquillity of Mind and Sedateness peculiar to themselves, which is indeed (as a noble Author (114) observes) in a direct and proper Sense, profoundly moral.

The Ancients delighted in martial Pieces, and these are truly moral Pictures.

THERE

(105) *Theon* Orestis infaniam; *Thamyram* Citharædum. *Plin. ibid.* *Plutarch. de aud. Poet. ut supra.*

(106) *Æl. var. Hist. lib. 2. cap. ult.*

(107) *Strabo, lib. 8. 343.*

(108) *Eliaca* 1. 166.

(109) *Arist. cap. 2. de re poet.*

(110) *Plin. in Timol. ut supra.*

(111) *Cic. ad M. Brutum Orator.* He speaks of this Negligence in this manner—Non ingrati negotii-

tiam, de re, hominis, magis, quam de verbis, laborantis.—Sed quedam etiam negligentia est diligens; nam ut mulieres dicuntur nonnullæ inornatæ quas idipsum deceat, sic hæc subtilis oratio etiam incompta delectat. Fit enim quiddam in utroque quo fit venustius, sed non ut appareat.—Again. Itaque eum qui audit, quamvis ipsi infantes sint, tamen illo modo confidunt se posse dicere: Nam orationis subtilitas, imitabilis illa videtur esse existimant, sed nihil est experient minus.

(112) *Æl. var. Hist. lib. 4. c. 3.*

(113) *Pausanias, lib. 9. p. 48.*

(114) *Tablat. of Hercules, Charact. 3d vol.*

There are a great many other Pictures described by several Authors: The two *Philostratus's* have given us a particular Account of a great many. And several more Passages from the ancient Poets might be brought, which are probably Descriptions of Pictures (115).

But those that have been mentioned suffice to prove the Excellency of the Art, its relation to Poetry and Philosophy.

What the Philostratus's say on that Subject.

THERE are a great many other ancient Pictures described by several Authors: The two *Philostratus's* have given us a particular Account of a great many. And several more Passages from the ancient Poets might be brought, which are probably Descriptions of Pictures (115).

BUT those that have been mentioned are sufficient to prove, that the ancient Painters could not only design correctly, which is all that Mr. *Perrault* allows them; but that they had Genius and Invention, understood all the Beauties of Disposition and Ordonnance, and could compose truly generous and pleasing, or truly great, majestic, and moving Pictures. And the Examples that have been brought do likewise fully confirm the Truth of the Observations, with which the two *Philostratus's* begin their Discourses on Pictures, upon the Usefulness of Painting, and its strict Connexion with Poetry and Philosophy. "He (say the (116) *Philostratus's*) who despises the Art of Painting is injurious to the Truth, and wrongs the Wisdom of the Ancients; he injures also the poetical Art, for the principal End of both these kindred Arts is to exhibit the great Virtues and great Actions of illustrious Heroes. He must likewise condemn the Symmetry and Truth of Composition in Oratory. If one had a mind to talk in the Style of the Sophists and Declaimers, one might truly say not only that it is a divine Invention; but that the Gods taught Men the Art by so beautifully painting the Heavens with various Appearances, and the Earth with such innumerable beautiful Forms varying with the Seasons; and if we look narrowly into the Origin of the delightful Art, we shall find that Imitation is very natural to Men, and that all kinds of Imitation, or all the imitative and designing Arts must for that reason be very ancient: Now all these, however classed and divided, have the same Foundation, and proceed upon the same Principles. There is one kind, which whether moulding with Clay, casting in Brasses, or carving in Marble and Ivory, is properly called Plastick: But Painting employs Colours, and with these is able to do more than any of those other Arts can do. Tho' working always in the same way, or with the same Materials; yet it is capable of a great variety: It marks the various Degradations of Lights and Shadows, and emulates every Part and Appearance of Nature. It can imitate not only Woods, Groves, Rivers, Mountains, Cities, Houses, and all sorts of Clothes, Arms, or whatever Ornaments; but it can likewise represent human Features, all the infinite Diversity that is to be found in these, every Complexion, all kinds of Eyes and Countenances; and which is still more, all the Sentiments, Passions, Motions, and Tempers, which discover themselves in the Face or Gesture. *Aristodemus of Cana* hath wrote a full History of the Art, and of its Progress and Improvements; an account of the States and Cities in which it was cultivated and encouraged, and of the great Genius's who by their different Abilities and Talents added to it, and advanced it to perfection. I was four Years in his House, in order to be instructed by him in the Principles and Beauties of the Art. He himself was formed by *Eumelus*, an excellent Master, and painted according to his Rules, and in his Manner; but gave more Grace to his Works than his Teacher was able to do. It is indeed a great and comprehensive Art, and he who betakes himself to any part of it must fully understand the Nature and the Beauties of that which he pretends to imitate. But the noblest kind of it consists in imitating the highest Order of Beauty, rational Life, of Men, Manners, and Characters. And must not such be thoroughly "skilled

(115) Such as, for instance, *Ovid's* Contest between *Minerva* and *Arachne*.

*Angusta gravitate sedent. Suis quæque Deorum
Inscribit facies. Jovis est regis imago,
Stare Deum pelagi, linguæ ferire tridente
Aspera laxa facit, mediæque e vulnere saxi
Exsiluisse ferum; — Ovid. Met. lib. 6. ver. 73.*

Such is his beautiful Description of the Seasons, *Metam.* l. 2. ver. 24.

*— purpura velatus veste sedebat
In solis, Phœbus claris lucente smaragdus.
A dextra lævæque dicit, et mensis et annus,
Sæculæque et postea spatii æqualibus horæ.
Verique novum stabat cinctum flore corona:
Stabat nuda Æstas, et spicæ sorta gerebat:
Stabat et Autumnus calcatis jordanis uvis;
Et glacialis Hyems canis hirsuta capillis,
Inde loco Medius, rerum novitate paventem
Sol oculis juvenem, quibus aspiciet omnia, videt.*

Compare this with the Description of the Seasons. *Ovid. Met. l. 15. ver. 200. &c.* No less picturesque is that Description of a Procession of the Seasons by *Lucretius*:

*Il Ver, et Venus, et Veneris præsentius ante
Pinnatus gradiatur Zephyrus vestigia præter:
Flora quibus mater prætergens ante vadit
Cuncta coloribus præter, et odoribus opplet.
Inde loci sequitur calor aridus, et comes una
Pulverulenta Ceres, et Erysia saba æquidum.
Inde Autumnus adit: gradiatur simul Ectus Euan:
Inde alie tempestates, veniuntque sequuntur.
Altitonans Volturnus, et Auster fulmine pollem.
Tandem Bruma nives affert, pigrumque rigorem*

Radiat. Hyems sequitur, crepitans, ac dentibus algor.
T. *Lucr. Cari de rerum natura, l. 5.*

And how delightful a Picture would this Description by *Ovid* make? *Poët. l. 5. ver. 215.*

*Rosida exim primam solis eussilla pruina est,
Et varia radiis intepuerit comes;
Convenient pectus incinctæ vestibus horæ
Inque civis Calothus munera nostra legunt.
Præterea arripunt charites; nequuntque coronas,
Sertaque castles implicitura comas.*

He mentions some Pictures in *Augustus's* House, some of which have been already taken notice of in speaking of the same or like Pictures.

*Scilicet in domibus vestris ut præca virorum
Artifici fulgent corpora picta manu;
Sic que concubitus vânos Venerique figuras
Exprimat, est aliquæ parva tabella locæ.
Utque sedet vultu fassus Telamonius iram,
Inque oculi factibus barbara mater habet:
Sic madidus facit digitis Venus uda capillis:
Et modo materni tella videtur aquis.
Bella sonant alii telli instructa cruentis:
Parque tui generis, pari tua facta comant.*

Tristium, l. 2. ver. 521.

(116) *Philos. Icones Exord. et Philos. jun. Icones Exord.* In which there is this remarkable Passage: *δοκίμοι δὲ μοι πελάτοι τοι εἰσὶν ἀνδρες πολλοὶ ὑπὸν ἐνυμμητρίας τῆς ἐν χειρὶ καὶ ποσὶ αἰὼν νῆμοις πᾶντιν τῆς ἀρετῆς τῆς μεγαλῆς ἀναλογίας: οἱ δὲ ἐν τῇ κατ' ἑνὶ τῷ ὑπὸν καὶ ὑπὸν ἀρετῆς, μὴ αἰὼν τῇ ἐν εὐνοίας καὶ τῆς ἀρετῆς ἀρετῆς, τῇ γὰρ ἐκαστος εἰς τὸν μέτρον, ὡς ἀποδίδεται καὶ φέρει, ἐπὶ δὲ ἐκαστῷ κλίματι.*

"skilled in the Texture of the human Mind? 'Tis not sufficient to know the outward Features only; but he must understand fully the inward Operations, Features and Proportions of the Mind, that he may be able to represent any Passion of whatever kind, and to give to every Affection and Movement of the Heart its peculiar and distinguishing Character. To any one who gives himself leave to think of this Art, its near relation to Poetry must be very evident. He will plainly see that they have one common End, and a certain common Imagination. For as the Poets introduce the Gods and Heroes, and paint all those things which have Gravity, Majesty and Magnificence, or which are capable of moving, delighting or instructing; in like manner the Painters, by virtue of their Out-lines, Colours, Lights and Shadows, represent the same Objects, and attain to the same Ends of charming or teaching. They are able to represent any Object as if it were really present, aspiring at no less than an absolute Command over our Senses, by deceiving in not only an innocent, but a highly entertaining and useful manner. And in order to this, Painters must be great Students and Observers of Nature, understand the natural Measure and Proportion of every thing, and its highest Perfection. For which reason several learned and wise Ancients have wrote much upon Symmetry in Painting, as being its principal Foundation; they have laid down the Rules and Measure, and as it were the Lines to be observed in the Art, all of which are taken from Nature; for every thing has its determinate Constitution, its fixed Proportions, Limits and Degrees: And nothing can subsist in Nature, or by consequence appear natural in Imitation, which is not conformable to its kind, and rightly disposed according to the relative Laws of its Nature and Constitution: It is so in Minds as well as Bodies: And therefore the great Science of a Painter is the Science of Symmetry and Proportion, or of Truth, Nature, and Beauty."

TO these Reflections it may be added, That Painting plainly admits the same variety as Poetry; and accordingly we find all the different parts, into which Poetry is divided, likewise distinguished in Painting. One Painter is said to have excelled in representing the Virtues of Heroes, and setting forth their noble Characters and Actions; another is said to have excelled in the tragick Kind; some succeeded best in Comedy and Satire; and others even delighted in Farce or Burlesque. There is plainly the Epick, the Lyrick, the Tragick, the Comick, the Pastoral, the Elegiack in the one Art as well as in the other. Those Pictures, for instance, which described the Siege of *Troy*, were as properly Heroick or Epick Pictures, as a Poem having that for its Subject is an Epick Poem. As every kind of Poetry hath its particular Province and distinguishing Character; so, certainly, must every particular kind of Painting. And as it will afterwards appear that the general Rules of all poetick Composition, of that kind more especially which imitates Men and Manners, extend equally to Painting and Poetry: So were we to compare the particular Laws and Rules of any one kind of Poetry, with those of its corresponding part in Painting; (as for example, the Tragedy of *Iphigenia*, or *Orestes*, with the suitable Disposition of a tragick Picture to represent the same Subjects, and to have the same moving Influence on the Mind,) these Rules would be found to be substantially the same, or to have a very near Affinity and Resemblance. In order to give a full Account of the Art of Painting, one could not pursue a better Method, than by dividing it as Poetry is done, and by illustrating the Rules of its several Parts, by proper Pictures compared with Poems of the same Kinds; the Tragick with the Tragick, the Comick with the Comick, and so on. It is sufficient to my present purpose to have observed, that such a Division of Painting is sufficiently authorized by the ancient ways of speaking about the Art, that have been taken notice of (117). And indeed since the Division of Poetry into its several Species or Branches, is purely taken from the different Ends aimed at, and pursued by its several Parts; which are, either to convey Instruction to the Mind of one kind or other; or to touch and move this or the other particular Passion; Painting, intending and pursuing the same Design of instructing, delighting or moving, must in like manner naturally distinguish itself according to the various Ends it pursues, or the different Passions it attempts to move. If therefore it soothes the Mind with a delightful View of Nature, it is truly Pastoral; if it weeps over a departed Friend or Lover it is Elegiack; when the Subject moves my Pity or Horror, it is Tragedy; when it shews the Deformity of Calumny or any Vice, it is Comedy or Satire. And when it exhibits the Glory of great Deeds, it is Heroick. And of all these kinds we have found Examples in ancient Pictures, as they are described

It is plain that Painting and Poetry admit of the same variety.

They were divided by the Ancients in the same manner, into the Epick, Tragick, Comick, &c.

Their End is the same, to instruct, move, and delight.

(117) They have been all mentioned in their proper places, in treating on the Painters. To these may be added that pathetic Exclamation of *Hymerius*, apud Photium ex declaratione patris percussoris filii, p. 1090. Quere pictorem tragicum quidem arte, & manu, animo vero magis tragicum: Jube vero seriem fortunarum mearum in tabula depingat. Nihil ante narrationem pingat, neque dicentem, neque concionantem, neque coronatum, nec quicquid eorum quæ fortunatis solent accidere. Plena sit tota meis calamitatibus tabula. Primo pingat infelix pater suis manibus infantem in solitudinem ferens, deplorans, lugens infortunium, exiens, rediens, deponens, attollens, cedenis nature & rursum necessitate victus: Imitetur pictor, quoad ejus fieri potest, sermonem gemibundo vultu, ut omnes per picturam verba intelligant. Dein pingat infelices illos amores: potissimum vero nihil in depingendo filio temere fingas, fac illum tar-

dum, mox rem aggredientem, respuentem, animo perturbatum, metu autem coactum, respuentem adulterium, nondum intelligentem, quia a matre cogitur. Stet & alibi infelix anus, & eam si lubet amore correptam describe, jam rugosam, & crinibus canam, ut rei novitate magis obtupeas. Venias demum ad picturæ caput; arma infelicem pauperem in carissimos, & talia excogita, quæ licet ficta, crudelitatem tuam valeant explere. Impone denique dramati finem, teipsum scilicet signis quibusdam eminentem, ridentem, & quasi re bene gesta exultantem. Serva & mihi per Deos aliquam partem tabulæ nequis quæserit ubi infelix pauper; quomodo vixit, qua ratione post tot casus vitam egerit? verum non hæc tibi perpetua fuerit felicitas, O Dives, & te oportet dramatis partem esse. Nemo unquam indignem aliquam spectavit tragediam, in qua tyranni non e pristina fortuna exciderint.

described to us by Writers, who well understood when the Corthurnus of Tragedy, the Comick Mask, or the Epick Enthusiasn and Sublimity, belonged to any Composition whether in Words or in Colours. An Art, according to them, which does not delight and move, does by no means reach the End of Art. *Ars enim cum a natura profecta sit, nisi natura moveat ac delectet, nihil sane egisse videatur.* Cic. de Orat. l. 3. f. 1.

C H A P. IV.

Farther Remarks on some of the more essential Parts of Painting, as they are explained to us by ancient Authors; the poetical Parts chiefly, Truth, Beauty, Unity, Greatness, and Grace in Composition.

IT appears from the Titles of several ancient Treatises on Painting, that all the Parts of it had been handled by ancient Writers. *Apelles* wrote three Volumes on Painting for the Use of his Scholar *Perseus*. *Euphranor* wrote of Colouring, and Symmetry or Design. *Democritus* the Philosopher had likewise composed a Treatise on Painting, in which he considered three Qualities as essential to compleat the Art; Disposition or Ordinance; Symmetry or Truth of Design; and bold Pronouncing, or Energy of Expression: And accordingly in his Work he had treated of Unity of Composition; true Proportions, or just Drawing; and Position of Figures, which in order to signify something distinct from the other Parts must mean Grouping, Contrast, and Distancing. But, these Pieces being lost, let us inquire what other Authors, such as *Socrates*, *Aristotle*, and *Cicero*, have said occasionally of Painting, in discoursing of other Arts; what Notions they had of this Art, and wherein they placed its chief Excellency.

*Stobæus Eclog.
Phys. c. 19.*

WE have a short but beautiful Description of Painting, and the End it ought chiefly to aim at, in a Conference of *Socrates* with *Parrhasius* that hath been already commended. I shall give it here in *English*, as well as I can, because I am to keep it in View throughout the following Remarks.

“WHEN *Socrates* (says *Xenophon*) had occasion to discourse with Artists, his Conversation was of great advantage to them (1.) For example, happening to go to *Parrhasius* the Painter, he discoursed with him of his Art, to this purpose. What is Painting, *Parrhasius*? Is it not an Imitation of visible Objects; for do you not express or represent by Colours, the Concave, and the Eminent; the Obscure, and the Enlightened, the Hard and Soft, the Rough and Smooth, the New and Old, and, in fine, all sorts of Objects, and all the various Appearances of Nature? That is indeed our Aim, answered *Parrhasius*.

“BUT when you propose to imitate beautiful Forms, since, for instance, 'tis not easy to find any one Person all whose Members are absolutely faultless, do you not select from many human Bodies those parts which are best proportioned and most beautiful in each, and by combining them, make whole Figures that are beautiful? We do, said *Parrhasius*.

“BUT what more? replied *Socrates*: Do not you attempt to represent the Temper, Disposition, and Affections of the Mind; that Genius, and Habitude chiefly, which is the most engaging, sweet, friendly, lovely, and desirable? Or are these quite inimitable? How can we, says *Parrhasius*? for how can that be imitated which hath neither Measure nor Colour, nor any of those visible Qualities you have just now enumerated, and which can not indeed be seen? Doth not a Man sometimes look upon others with a friendly pleasant Aspect, and sometimes with the contrary one? I can't deny that, says *Parrhasius*. And can't you imitate that in their Eyes? Certainly, replies the Painter. Have our Friends, says *Socrates*, the same Countenance when their Affairs succeed well, or ill? Are the Looks of the Anxious the same with those of the Man that is not oppressed by sollicitous Cares? Not at all, answers *Parrhasius*, they are cheerful in Prosperity, but sad and dejected in ad-

verse

(1) Αλλά μὴ καὶ ἂν ποτε τινος τέχνης ἐχέτω, καὶ ἔργον αὐτῆς χερμαίνον αὐτοῦ, διαλεγόμενος, καὶ τῶν φίλων ἦν. — Εἰσὶ δὲ μὴ γὰρ ποτε πρὸς Παρρήσιον τὸν ζωγράφον, καὶ διαλεγόμενος αὐτῷ, Ἄρα, ἦν, ὁ Παρρήσιος, Γραφικὸν ἔστιν ἡ εἰκασία τινος ὁμοίου; καὶ γὰρ κίονα καὶ τὰ ἄλλα, καὶ τὰ σκοτεινὰ καὶ τὰ φωτεινὰ, καὶ τὰ σκληρὰ καὶ τὰ μαλακὰ, καὶ τὰ τραχὺὰ καὶ τὰ λεία, καὶ τὰ νέα καὶ τὰ παλαιὰ σώματα, διὰ τῶν χρωμάτων ἀπεικάζοντες ἐκμιμούμεθα. Αὐτῷ δὲ λέγει, ἦν.

Καὶ μὴ τὸ γὰρ καλὰ ἴδω ἀφαιρούμενος, ἐπεὶ δὲ ῥάδιον ἐν αἰσθητῇ περιγῇ ἀμειψατο πάντα ἔχοντι, ἐκ πολλῶν συνάγοντες τὰ εἰς ἑκάστη καλλίστην, ὥστε ὅλα τὰ σώματα καλὰ ποιεῖν φιλοῦσθαι. Πῶς γὰρ (ἦν) ὅτι.

Τὶ γὰρ; (ἦν) τὸ πιθανώτατον τε, καὶ ἥδιστον, καὶ φιλοκρίτατον καὶ περσιώτατον, καὶ ἱεραιμώτατον ἀνιμμιώδους τῆς ψυχῆς ἔστι; Ἡ δὲ μίμητον ἐστὶ τούτο; Πῶς γὰρ οὐ (ἦν) μίμητον ἦν, ὁ Σώκρατες, ὁ μὴ συμμετρίαν, μήτε χρωμα, μήτε οὐδὲν ἵπας ἀπὸ μὴδὲν ἔχει, μὴδὲ ὅλους ὁράων ἔστι;

Ἀρ' οὐ (ἦν) γίνεσθαι ἐν αἰσθητῇ πάντοτε φιλοφρόνους καὶ τὸ ἐχθρὸς βλέπειν πρὸς τινος; Ἐμοίγε δοκεῖ, ἦν. Οὐκ οὐ τὸ γὰρ μίμητον ἐν τοῖς ὁμοίωσιν; Καὶ μάλα, ἦν. Ἐπὶ δὲ τοῖς τῶν φίλων ἀγαθοῖς καὶ τοῖς κακοῖς ὁμοίως σοι δοκεῖν ἔχειν τὰ πρόσωπα, οἷοι τι φρονιζόντες καὶ οἷοι μὴ; Μὰ Δι' ὅτι, ἦν. Ἐπὶ μὲν γὰρ τοῖς ἀγαθοῖς φαιδρὸν, ἐπὶ

"verſe Circumſtances. But theſe Differences can be expreſſed or repreſented? ſaid *Socrates*.
"They can, replies *Parrhaſius*.

"WHICH is more, continues the Philoſopher, doth not a noble and liberal Spirit, or a mean and ignoble one; a prudent and well-governed Mind, or a petulant and diſſolute one, diſcover itſelf in the Countenance, Air, and Geſture of Men whether they ſtand or move? That is very true, anſwers the Painter. But all theſe Differences ſurely, ſaid *Socrates*, can be expreſſed by Imitation? They can indeed, replies *Parrhaſius*. Which then do you think, ſays *Socrates*, Men behold with greateſt Pleaſure and Satisfaction, the Repreſentations by which good, beautiful, and lovely Manners are expreſſed, or thoſe which exhibit the baſe, deformed, corrupt and hateful? As to that, in truth, ſays *Parrhaſius*, the difference is ſo great, that it is diſtinguiſhable to every body."

IN this ſhort Dialogue, it is firſt obſerved, that Painting in general propoſes to give a true Image or Likeneſs of every viſible Object: In the next place, that even with regard to merely ſenſible Forms, 'tis neceſſary that the Painter ſhould have a juſt Notion and Taſte of Beauty. And laſt of all, the chief Deſign of it is to teach that Painting may be rendered ſerviceable in Morality, in ſhewing the Deformity of Vice, and the Beauties of Virtue.

The End of Painting is to imitate all viſible Appearance

I ſhall therefore, keeping this Deſcription of Painting in my Eye, make ſome Obſervations on Drawing and Colouring, the Imitation of moral Life, or the Expreſſion of Manners, and Truth, Beauty, Grace, and Greatneſs of Compoſition in Painting: that is, I ſhall endeavour to ſhew how theſe Qualities are explained by ancient Authors.

WITH regard to Deſign and Colouring, it appears from *Socrates's* Deſcription of Painting, that the Artiſts in his time were able to repreſent any Appearance of Nature whatſoever. He is very particular and full in his Enumeration of viſible Objects, in order to give a View of the Extent of the Art, or of the manifold Skill required in Drawing and Colouring all ſorts of Objects. And his Expreſſions to ſignify the Truth and Life in Imitation of Objects of every kind, Painters ought to aim at, and then attained to, are exceeding ſtrong, ἀπεικάζοντες ὁμιμείδου. Theſe Words ſignify what *Ovid*, ſpeaking of Dreams, calls Repreſentations, — *Quæ veras æquent imitamine formas*. Such Copies as are hardly diſtinguiſhable from the Originals. But indeed many ancient Authors, *Pliny* in particular (2), ſpeak ſo explicitly and clearly about the Drawing, the Colouring, and the Intelligence of Light and Shade, in their Accounts of ancient Painters and their Works, that they are generally acknowledged to have greatly excelled in theſe parts of Painting. It is their Knowledge of Perſpective alone that is diſputed.

The Drawing and Colouring of the Ancients is generally allowed to have been perfect.

I would therefore juſt obſerve on this head, that it ſeems highly probable that the Science of Perſpective was not unknown to them, from the following Authorities. *Pliny*

ἔτι δι τῶν κακοῦ τε θεωροῦν γήγνηται. Οὐδὲν (ἔφη) καὶ ταῦτα διαποτὸν ἀπεικάζειν; καὶ μάλα, ἔφη.

Αλλὰ μὴ καὶ τὸ μεγαλοπρεπὲς τε καὶ ἐλευθέρῳ, καὶ τὸ ταπεινὸν τε καὶ διηλεῖς, καὶ τὸ σωφρονικὸν τε καὶ φρόνιμον, καὶ τὸ βίβρικο καὶ τὸ ἀπριβαλόν, καὶ διὰ τὰ προδόντα, καὶ διὰ τὰν σχηματῶν, καὶ ἐν ὧν καὶ κινῆσθαι ἀνδρῶν διαφαίνει. Αλλὰ δὲ λόγους, ἔφη. Οὐδὲν καὶ ταῦτα μιμητὰ; Καὶ μάλα, ἔφη. Πότερον δὲ (ἔφη) νομίζεις ἥδων ὅρων τὰς ἀφάρτους, δι' ὧν τὰ καλὰ τε κἀγαθὰ καὶ ἀγαπῶνται ἔφη. Φαίνεται, καὶ δι' ὧν τὰ αἰσχροὶ τε καὶ πονηρὰ καὶ μιστὰ; Πολλὰ καὶ δι' (ἔφη) διαφέρει, ὃ Σώκρατες. Απομνημ. lib. 3. c. 10. ab initio.

that relates to the Clair-obſcure, the Middle Lights, and the Harmony or Union of Colours. What *Pliny* calls the *Transitus* or *Commiſſura*, cannot be better explained than by *Ovid's* Deſcription of the Rainbow. Met. lib. 6. ver. 61.

Illic & Tyrium quæ purpura ſenſit ainom
Texitur, & tenuis parvi diſcriminis umbra:
Qualis ab imbre ſolet percuffus ſolibus arcus
Inſicere ingenti longum curvamine cælum:
In quo diverſi niteant cum mille colores,
Transitus ipſe tamen ſpectantia lumina fallit.

Uſque adeo quod longit idem eſt: tamen ultima diſtant.

'Tis to this Paſſage *Seneca* refers, Nat. Quæſt. lib. 1. c. 3. Videmus in Iride aliquid flammei, aliquid latei, aliquid cærulei, & alia in picturæ modum ſubtilibus lineis ducta, ut ait poeta; ut an diſſimiles colores ſint, ſcire non poſſis, niſi cum primis extrema contuleris. Nam commiſſura decipit: uſque adeo mira arte naturæ, quod a ſimillimis cepit, in diſſimilia definit. See what *Felicien* ſays of Colouring, tom. 3. p. 13. But ſo many Paſſages have been already quoted, that we may juſtly conclude: Quant au clair-obſcur & à la diſtribution enchanteſſe des lumieres & des ombres, ce que *Plin* & les autres écrivains de l'antiquité en diſent eſt ſi poſitif, leurs recits ſont ſi bien circonſtanciés & ſi vrailembiables, qu'on ne ſauroit diſconvenir que les anciens n'eſſaient du moins dans cette partie de l'art, les plus grands Peintres modernes. Les paſſages de ces auteurs que nous ne comprenons pas bien quand les Peintres modernes ignorent encore quels preſtiges on peut faire avec le ſecours de cette magie, ne ſont pas ſi embrouillés & ſi difficiles depuis que *Rubens*, les *Eleves*, *Michel Ange* de *Caravage*, & d'autres Peintres les ont expliqués bien mieux les pinceaux à la main que les commentateurs les plus érudits ne le pouvoient faire dans les livres. Reſt. crit. ſur la poeſie & ſur la peinture, f. 38.

[This Note refers to *Democritus*, line 4. of Chap. IV.]
The Writings of *Apelles* and *Euphranor*, have been already mentioned: as for *Democritus*, we are told by *Siculus*, *Eclg. Phyiſc.* c. 10. *Democritus* contendeſſat colores natura ſua nihil eſſe: que verò ex iis coagmentantur, colorari diatagῶν, καὶ ῥιζμῶν καὶ προτροπῶν. Accordingly he diſtinguiſhes three parts, τάξις, σχῆμα, χῶρος. 'Tis remarkable, that *Quintilian* uſes the ſame Terms in ſpeaking of Oratory, *Inſt.* lib. 8. c. 3. Quod male diſpoſitum eſt, id ἀκακοῦμένον: Quod male figuratum, id ἀσχημάτουν: Quod male collocatum, id κακοσύνθετον vocant. *Petrus*, lib. 1. c. 2. uſes the ſame Diviſion.

(2) Tandem ſe ars ipſa diſtinxit, & invenit lumen atque umbras, differentiæ colorum alterna vice ſefe excitante; poſtea deinde adjectus eſt ſplendor, alius hic quædam lumen; quem, quæ inter hoc & umbram eſſet, appellaverunt τὴν: Commiſſura vero colorum & tranſitus, ὁρμησθῶν. *Plin.* 35. 12. Here are plainly mentioned all

says expressly, that *Pamphilus*, Master to *Apelles*, added Geometry to Painting (3); as a Science without which it was impossible to compleat the Art, or bring it to full Perfection. And what other part of Geometry can this be supposed to be but Perspective? Besides, in speaking of the Parts of Painting in which *Apelles* was inferior to others, he plainly distinguishes between the Measures and the Position (4). So that the first must necessarily mean the Proportions of Parts to one another in a single Figure, and the other must mean giving Objects their proper places in the Plan of a Picture, in order to their representing different Distances: For without taking *Pliny* in that obvious Sense, it seems hardly possible to conceive any difference between two Talents or Excellencies which he expressly distinguishes: And to explain what he calls (*positio*) he adds (*quanto quid a quoque distare deberet*), which plainly denotes the Art of placing Figures in a Picture, in such a manner as that any Distance may be represented with regard to the other Objects in it.

ADD to this, that *Vitruvius* mentions some Authors (5), who had wrote upon the Art of determining by Geometry, and Lines, the Places of Objects in the Plan of a Picture, in order to represent any proposed degrees of Distance, of Sinking, or Projecting, Vicinity or Remoteness. *Philostrophus*, in the place above quoted (6), says, many learned Men had wrote on Symmetry, and he gives a Definition of it that seems to comprehend both lineal and aerial Perspective; all that relates to the Representation of Distance.

MANY other Authorities might be produced to shew that Perspective was not absolutely unknown to ancient Painters: But the Abbé *Sallier* (7) having published a long Dissertation to prove it, and to refute Mr. *Perault's* Objections, I shall only add, that whatever reason there may be to doubt whether Perspective was well understood by the Ancients; or whether the ancient Painters had Rules of Perspective to work by in their Imitations of Nature; there is none at all to doubt, but they were able, at least, by the Judgment of the Eye, to represent and counterfeit any visible Appearances; to bring Objects near to the Eye, or make them retire and fly off; to project or sink, to cast at a distance and degrade in any Degree, or contrariwise to give Relief, Strength and Nearness. For all these excellent Effects are ascribed to their Works (8). *Socrates* is often introduced in the Dialogues of *Plato* taking his Illustrations on various Occasions (9), from the Platonic Arts, and discoursing in such a manner of them,

At least they were able, by the Judgment of the Eye, to paint agreeably to Perspective.

(3) Sed primus, in Pictura, omnibus literis eruditus, præcipue Arithmetice & Geometrice, sine quibus negavit artem perfici posse. *Plin.* 35. 17.

(4) *Plin.* 35. in *Apelles*. *Demonisyus* observes upon that place, Dispositio est partium singularum situs, & recta collocatio. Symmetria communis partium sibi invicem. Optice earundem pro varietate situs, & positurae, dissimilis & inæqualis delineatio. — Sed non adduci possum ut credam autorem ita scripsisse. — Quocirca ut membrum luxatum in suos artus redeat locum ita legemus. "Nam cedebat Amphioni de positione, hoc est quantum quid aquo distaret. Aſclepiodoro de Menfuris." Vid. loc. *Demon. de pict. vet. ab initio*. — This Passage is understood to mean Perspective, by a very good Author, *Scamelli da Forlì, Microscopio della pittura*, p. 57. l. 1. Ed. ad *Eclipsodoro nella Prospettiva*, &c.

(5) Agatharchus primum Athenis, *Elſchylo* docente, tragediam scenam fecit, & de ea commentarium reliquit. Ex eo moniti *Democritus* & *Anaxagoras*, de eadem re scripserunt, quemadmodum oporteat ad aciem oculorum, radiorumque extensionem, certo loco centro constituto, ad lineas naturali ratione respondere: Ut de incerta re certæ imagines ædificiorum in scenarum picturis redderent speciem, & quæ in directis planisque frontibus sint figuratæ, alia abſcedentia, alia prominentia esse viderentur. *Vitr. in præf. lib. 7^m compare lib. 7. c. 5*. Extremam etiam trabibus cum Apatoreus Alabandeus elegant manu finxit scenam, &c. See likewise *Plin. lib. 35. c. 10*. Habuit & scena, *Ludis Claudii pulchri*, magnam admirationem picturæ, &c.

(6) In the End of the former Chapter.

(7) *Mem. de Liter.* tom. 8. p. 97.

(8) To the many Passages already quoted in the Account of the Painters and their Works, others might be added, but the following seems sufficient. Τὰ μὲν οὖν ἄλλα τῆς γγραφῆς, κ. τ. λ. At reliquæ picturæ partes, propter quas non ubique accurata aut præstantia nobis Idiotis compere solebat, nihil focus tamen summa industria erant elaboratæ, videlicet linearum ductibus atque extensionibus rediffimis, colorum commixtionibus scientiffimis, neque non temperativarum adjectionum circumductionibus. Insuper decentibus innumerationibus, neque neglecta magnitudinis ratione, & mensurarum totius ope-

ris æqualitate atque harmonia. *Lucian. Zeuxis. Philos. Iem. lib. 1. 6. in Menætiæ*. Jucunda pictoris ars. Armatus enim viros post mensis representans, alios quidem totos oculis sistit, alios vero eruum tenus tectis, nonnullos dimidiatos, quorundam pectora & capita tantum & galeas solas, inde hastarum tantum extrema. Hoc est proportionem observare, O puer. Oportet enim oculis subduci dispartes pro ratione ambientium eos murorum. See *Junius de Pict. Vet. lib. 1. c. 3*. See *Pomponius, Gaucricus de Perspectiva*, c. 5.

(9) The Passage that the Abbé *Sallier* founds upon, is in *Plato's Sophista*, tom. 1. p. 235. Edit. *Steph. Ti 8^o*; καὶ πᾶντες οἱ μαθηταὶ τῆς κ. τ. λ. Quid nonne omnes qui aliquid imitantur, id facere institunt? *Hesb.* Nequaquam sanè ita quidem qui magna aliqua opera fingunt aut pingunt. Nam si veram pulchrorum proportionem repræsentarent, ita certò habere futurum, ut superiores quidem partes præter modum minores, inferiores vero majores apparerent: quum alia quidem eminent, alia cominus a nobis conspiciantur, &c. Compare what is said upon Imitation, in his Book of *Repub.* p. 606.

The Abbé *Sallier* takes notice, that Diminution and Degradation are very well observed in several ancient engraved Stones, that in particular which is well known by the Name of *Michael Angelo's Seal*: And he likewise takes notice of what *Fresnay* says in his Poem of *Arte Graphica*, and *Du Pile* in his Notes on that Passage.

Regula certa licet nequeat perspectiva dici
Aut complementum Graphidæ; sed in arte juvenem,
Et modis accelerans operandi: at corpora falsa
Sub visa in multis referens, mendosa laboscit:
Nem Geometralem nunquam sicut corpora juxta
Mensuram depicta oculis, sed qualia visa.

Du Pile in his Remarks considers what is objected against ancient Artists, on account of the *Trajan* and *Antonine* Pillars. See what *Lomazzo* says on the same Subject. *Trattato della Pittura*, p. 29, and p. 247. I shall only add, that Lord *Shaftesbury* has observed to the same purpose in his Notion of the Tablature of the Judgment of *Hercules*: For the ordinary Works of Sculpture, such as the Low-reliefs, and Ornaments of Columns and Edifices, great allowance is made. The very Rules of Perspective are here wholly reversed, as necessity requires; and are accommodated to the Circumstances and Genius of the Place or Building, according to a certain Oeconomy or Order of a particular and distinct kind; as will easily be observed by those who have thoroughly studied

them, and of the Painters, Statuaries, and Sculptors in his time, as plainly shews that the Art was then completely illusive; and that they could most accurately represent to the sight all the different Appearances of Objects by which we judge of Magnitudes and Distances in Nature. And several Pictures have been mentioned, in which these Qualities and Effects are commended by ancient Writers.

IT would be but tedious to give an Account of the Colours the ancient Painters made use of (10). It is agreed on by all, that they knew nothing of the way of preparing Colours with Oil: But as several excellent Authors observe (11), those who have seen the many excellent Paintings of *Raphael*, *Guido*, and other great modern Masters in Fresco, will not entertain any prejudice against the ancient Painters on that score. That their Colouring was very durable is beyond all controversy; since *Petronius*, *Pliny*, *Plutarch*, *Pausanias* and others had seen Pictures of *Zeuxis*, *Apelles* and *Protogenes* that were as fresh as if they had been lately painted. *Pliny* mentions some Pictures older than *Rome*, that were, in his days, not in the least or very little injured by age. And such Accounts will not appear incredible to those who have seen the better Remains of the Paintings of the Ancients at *Rome*, some of which are still of a very surprising Freshness; notwithstanding the careless, not to say bad, usage they have met with. There will be occasion to speak of these afterwards; Prints of several of them being annexed to this Essay.

Their Colouring lasted long.

BUT what is well worth our Attention with regard to the Colouring of the ancient *Greek* Masters is, what we are told of their Care not to display it too much. They avoided the gaudy, luscious, and florid; and studied Chastity and Severity in their Colours. It was not till Painting was in its decline, that Luxury and Libertinism in Colouring, so to speak, came into vogue; or that gorgeous, splendid, expensive Colours were esteemed, and the Pleasure arising from these preferred to Truth of Design, Unity and Simplicity of Composition, with due Strength of Expression (12). This imitative Art, in the Sense of all the better Ancients, tho' it requires help from Colours to execute its illusive Designs; and uses them as means to render its Copies of Nature specious and deceiving: Though it is indeed only by Colours, that Painting can attain to that Command over the Sense, which is its high and distinguishing Aim; yet it hath nothing wider of its real Scope, than to make a shew of Colours, or by their Mixture to raise a separate and flattering Gratification to the Sense. "This Pleasure, says an Author well acquainted with the Ancients, is plainly foreign and of another kind, as having no share or concern in the proper Delight and Entertainment which naturally arises from the Subject. For the Subject, in respect of rational Pleasure, is absolutely compleated when the Design is executed. And thus it was always best, in their Opinion, when the Colours were most submitted, and made wholly subservient."

The care they took to subdue the florid.

MANY Authorities might be brought to prove this (13). *Apelles* is said, by *Pliny*, to have invented a kind of Varnish which served to preserve his Pictures neat and clean: It could

The Varnish of Apelles.

studied the *Trojan* and *Antonine* Pillars. In the same manner, as to Pieces of engrav'd Work, Medals or whatever shews itself in one Substance, (as Brass or Stone) or only by Shade and Light, (as in ordinary Drawings, or Stamps) much also is allow'd, and many things admitted of the fantasticke, marvellous, or hyperbolical kind, &c.

(10) See the Subject fully handled by *Bulengerus*, lib. 1. c. 4, & 5.

(11) On ne sauroit former un préjugé contre le coloris des anciens de ce qu'ils ignoraient l'invention de detremper les couleurs avec de l'huile, laquelle fut trouvée en Flandres il n'y a gueres plus de trois cens ans. On peut très bien colorier en peignant à Fresque. La messe du Pape Jules, un ouvrage de Raphaël dont nous avons déjà vanté le coloris, est peinte à Fresque dans l'appartement de la signature au Vatican. *Reflex. &c. ibid.* See what is said by *Lomazzo* in his *Idea del tempio della Pittura*, of Oil and Fresco Paintings, p. 72, and 74.

(12) See *Plin. lib. 35. c. 2.* Primumque dicemus quæ restant de pictura: Arte quondam nobili—Nunc vero in totum marmoribus pulsa, jam quidem & auro, &c. c. 15. Quæ contemplationem tot colorum, tantæ varietatæ, subit antiquitatem mirari! Quatuor coloribus folis immoralla illa opera fecere: ex albo Melino; ex filaceis, Attico; ex rubris, Sinopide Pontica; ex nigris atramento; Apelles, Echion, Melanthius, Nicomachus, clarissimi Pictores: Quum tabule eorum singule oppidorum venissent opibus. Nunc & purpuris in parietes migrantibus, & India conferente fluminum suorum limum, & Dracorum ac Elephantorum saniem; nulla nobilis pictura est. Omnia ergo meliora tunc fuere, quum minor copia. Ita est, quoniam, ut supra diximus, rerum non animi pretiis excubatur. Quare vincat veritatem ratio falsa non erit alienum exponere. Quod enim antiqui infuentes laborem & industriam probare contendebant artibus, id nunc

coloribus & eorum eleganti specie consequuntur; & quam subtilitas artificis adjucebat operibus auctoritatem, nunc Dominicus sumptus efficit ne desideretur. Quis enim antiquiorum, non uti medicamenta, minio parce videtur usus esse? At nunc passim plerumque toti parietes inducuntur. Accedit huc Chrysolilla, Ostium, Armenium. Hæc vero cum inducuntur, etsi non ab arte sunt polita, fulgentes tamen oculorum reddunt visus; & ideo, quod pretiosa sunt, legibus excipiuntur, ut a domino, non a redemptore, repræsententur. *Vitr. lib. 7. c. 1.*

(13) To these just mentioned may be added the famous Saying of *Apelles*. Cum vidisset quendam ex suis discipulis pinxisse Helenam multo auro ornata: O adolescent, inquit, cum non posses pingere pulchram, fecisti divitem. *Cl. Alex.*—Sic hæc subtilis pictura etiam incompta delectat. Fit enim quiddam in utroque quo fit venustius, sed non ut appareat. Tum removebitur omnis insignis ornatus quasi margaritarum. Ne calamitri quidem adhibebuntur. Fucati vero medicamenta candoris, & ruboris, omnia repellentur: Eleganti modo, & munditia remanebit. *Cic. Orat. 23.* Virgo minime quidem speciosa, formosa tamen, vera pariter atque antiqua pulchritudine referta, qualia sunt antiquæ artis simulacra, quæ ad sui admirationem temporis moram atque accuratiores oculos requirunt. *Themistii Orat. 3. de Amicit.* Recentiores deorum imagines in admiratione sunt propter operis dignitatem, veteres vero propter operis simplicitatem, magis vero Deorum majestati congruentem. *Porphyr. de Abst. lib. 2.* So *Silius Ital. lib. 14. circa fin.* speaking of the ancient Images of the Gods:

*simulacra Deorum
Numen ab arte datum servantia.*

Non ideo tamen segnius precor, ut quandoque veniat dies; utinamque jam venerit; quo auteris illis severisque dulcia hæc blandaque, ut iusta possessione decedant. *Plin. jun. lib. 3. Ep. 8.* See *Cicero de Orat. lib. 3. 25.* *Quint. lib. 8. c. 3. lib. 12. 10.*

could not be discerned unless one came very near, and looked narrowly to his Pictures: But it gave them a charming Transparency at a due distance: It likewise render'd the Colouring wonderfully mellow: But it was chiefly intended by him to darken the too florid Colours, and to give them a certain Austerity (14). *Nicias* had likewise discovered a Varnish which was of great use to Statuaries, as well as Painters (15), and had much the same effect in Painting, as hath been described.

The unfinished Pictures of the Ancients have much they were esteem'd.

Their Drawings were highly valued.

THE Truth of this Observation is likewise evident from the high esteem in which the imperfect or unfinished Pictures of the great Masters were held by the Intelligent; when the Subject was so compleated by the Drawing, that the noble Ideas, the Invention, Genius, and Judgment of the Painters were as much seen in them, as in their finished Pictures (16). It was for the same reason that their mere Drawings were so highly valued. Of this kind were the *Monochromata* of *Apelles*, the *Rudimenta* of *Protagenes*, and the *Vestigia* of *Parrhasius*, that are said to have contended with Nature in Truth and Beauty; and that were so earnestly sought after by the Students and Lovers of the Art (17). These *Monochromata* were very different, as *Quintilian* observes, from the rude Drawings of the first Designers, called *Monochromatists*, in which Objects were very imperfectly delineated, there being in them no Light and Shade, or Intelligence of the Clair-obscur (18). "On the contrary, they were of that kind of Drawings which another Author describes, that 'might be very justly called Pictures, (though, properly speaking, faith he, it is only Works executed with Colours that are so denominated,) because they expressed not only outward Likeness, but inward Affections, Characters, Actions, and Manners: They conveyed fine Ideas and Sentiments, and were able to touch the Heart; which are the principal Ends of Imitation (19)." If *Menander* had reason to say, that he looked on his Work as finished, when he had concerted the Disposition and Plan of his Drama (20); a Painter's Work may with much better reason be said to be so, when his Subject is completely expressed by his Design. For though Painting and Poetry, being Sister-Arts, are often very fitly compared together, and in this Comparison the Language in the one is likened to the Colours in the other; yet in this respect the Comparison manifestly fails, that whereas the Sentiments of a Poet cannot be conveyed to others without Words, those of the Painter may be strongly expressed without Colours.

IN truth, Drawings, properly speaking, are the Originals, Pictures are but Copies after them. And for that reason it is justly observed by good Judges, that the Genius of a Master is best learned from his Drawings. "There is a Grace, (say very good ones) a Delicacy, a Spirit in them, which, when the Master attempts to give in Colours, is commonly much diminished. They are, in one word, generally speaking, preferable to Paintings; as having those Qualities which are most excellent, in a higher degree than Paintings commonly have, or possibly can have, and the others, Colouring excepted, equally with them (21). Those who have no relish for Drawings, in which the Subject is fully accomplished, in respect of Invention, Disposition, and Expression, certainly seek after some Entertainment that must be far inferior to that which arises to the Understanding from truly poetick Composition."

In what respect Colouring may be compared with Style; and in what respects not.

THOUGH the Analogy between Poetry and Painting does not hold in that respect which has been just now mentioned; yet by comparing them together we shall be led to form very just Notions of Colouring in Pictures. For whatever is said to make the Beauty of Language, will be found to constitute, for the same reasons, the Beauty of Colouring. If Simplicity be the Perfection of Writing, it must, for the same reason, be the Perfection of

(14) *Inventa ejus & ceteris profuere in arte: Unum imitari nemo potuit, quod absoluta opera atramento in-linebat ita tenui, ut idipsum repercussu claritates colorum excitaret. custodiretque a pulvere & sordibus; ad-motum intuitui demum adpareret: sed & tum ratione magna, ne claritas colorum oculorum aciem offenderet; veluti per lapidem specularum intuitibus e longinquo; & eadem res nimis floridis coloribus austeritatem occulte daret.* *Plin.* 35.

In Pinacothecam perveni vario genere tabularum mirabilem. Nam & Zeuxidos manus vidi, nondum vetustatis injuria victas; & Apellis, &c. *Petro. Arb. Satyr. ut supra.*

(18) Qui singulis pinxerunt coloribus, alia tamen eminentiora, alia reduciura fecerunt, sine quo ne membris quidem suas lineas dedissent. *Quint. lib. 11. c. 3.*

(15) Hic est *Nicias*, de quo dicebat *Praxiteles*, interrogatus quæ maxime opera sua probaret in marmoribus? Quibus *Nicias* manum admovisset: tantum circumlitioni ejus tribuebat. *Plin.* 35. See *French Notes* ad loc.

(19) *Philest. de vit. Apol. lib. 2. c. 22.* Picturam enim non tam solum mihi videris putare, quæ coloribus absolvitur, nempe unus etiam color veteribus illis pictoribus fatis erat, incrementa vero capiens ars, quatuor adhibuit, inde plures etiam; imo & linearum picturam, & quod coloribus destituitur opus, quod ex umbra & luce compositum est picturam fas est appellare. In talibus enim etiam similitudo cernitur, figura item, & mens, & pudor, & audacia, &c.

(16) Illud vero perquam rarum ac memoria dignum, etiam suprema opera artificum imperfectasque tabulas, sicut *Irin Aristidis*, *Tyndaridas Nicomachi*, *Medeam Timonmachi* & quam diximus, *Venerem Apellis*, in majore admiratione esse quam perfecta: Quippe in his lineamenta reliqua, ipsæque cogitationes artificum spectantur, atque in lenocinio commendationis dolor est: Manus, cum id agerent extinctæ desiderantur. *Plin.* 35. 23.

(20) *Menander* cum fabulam disposuisset, etiam si non verbis adornasset, dicebat tamen se jam complexisse. *Commen. vet. ad illud Librat. de Art. Poet.* Verbaque prævisam rem non invita sequuntur.

(17) *Zeuxis* pinxit & *Monochromata* ex albo. ——— *Graphidis vestigia* extant in tabulis ac membranis ejus (*Parrhasii*) ex quibus proficere dicuntur artifices. *Plin.* 35.

(21) *Mr. Richardson* in his Discourse on Painting. See likewise *De Pile l'État d'un Peintre parfait*.

of Colouring. Whatever is said against the gaudy, the pompous, the florid, and luxuriant on the one hand; or in praise of the chaste, the pure, the subdued, and unaffected on the other, doth equally agree to Colouring and Discourse. And accordingly ancient Authors speak of the one and the other almost in the same Phrases (22).

PAINTING is frequently considered, as a poetical Art, by ancient Writers. *Plutarch* tells us it was an ancient Apophthegm, that a Poem is a speaking Picture, and that good Painting is silent Poetry: And he adds, to confirm and illustrate this Saying of *Simonides*, That the Actions which are described by Speech or Writing as past, are represented by Painters as if they were done in our sight. Painters express by Lines and Colours what Writers paint by Words: They therefore only differ in the manner of Imitation. They both propose to themselves the same End which is to tell a Story well; that is, to exhibit the Action or Event to our sight, as if it were really done before us. And therefore he is reckoned the best Historian, for instance, who describes Persons and Actions in so lively a manner; and touches on such proper Circumstances in every Story, that his whole Description is an admirable Picture. His Reader thus becomes a kind of Spectator, and feels in himself all the Variety of Passions which are correspondent to the several parts of the relation (23).

IF we pursue this Comparison a little, between good Writing and good Painting, it will lead us to form juster Ideas of the Design and Merit of Painting than are commonly conceived; or of the Ends it ought to propose; and of the different Degrees of Merit, that different Talents in the Art, and different Pictures ought to hold, corresponding to the respective Excellencies of various sorts of Writing or Description.

The Comparison between poetical Description and Painting, naturally leads to a just Notion of Painting and the different Qualities requisite to it.

THE End of Description is certainly to convey a true and lively Idea into the Mind, by Words: And this is likewise the Design of Painting. Both therefore must be clear and intelligible; and are excellent in proportion to the Clearness, the Truth and Liveliness of the Images they excite in the Mind. But every Description, however true, and clear, or strong it may be, is not equally pleasing and acceptable to the Mind, because all Objects are not equally so.

LET us therefore inquire, what are the Circumstances and Causes that recommend some Descriptions more than others.

FIRST (24) of all then, it is obvious that a Description of what is little, common, or even deformed and monstrous, is in some degree entertaining to the Imagination, when it is presented to it by suitable Expressions. The Mind, in this case, says *Aristotle*, is delighted not so much with the Image contained in the Description, as with the Aptness of the Description to excite the Image (25). This Pleasure arises solely from Imitation and Like-

ness;

(22) *Cic. Orator*, N^o. 23. *Id de Oratore*, lib. 3. N^o. 26.

—In qua vel ex poetis, vel oratoribus, possumus judicare, concinnam, distinctam, ornatam, festivam, sine intermissione, sine reprehensione, sine varietate, quamvis claris sit coloribus picta vel poetis, vel oratio non posse sine delectatione esse diuturna. —In scriptis & in dictis non aurium solum, sed animi judicio etiam magis, infusata vitia noscuntur. —Sed habet tamen illa in dicendo admirationem, ac summa laus umbram aliquam ac recessum, quo magis id, quod erit illuminatum, extare atque emineret videretur. —Ita fit igitur nobis ornatus, & suavis orator ut suavitatem habeat austeram & solidam, non dulcem, atque decoctam, &c. So *Quint. lib. 8. c. 3*. Sed hic ornatus virilis fortis & sanctus sit, nec effeminatam levitatem, nec fucum eminentem colorem amet, sanguine & viribus nitatur. —Quare nemo ex corruptis dicat me inimicum esse culte dicentibus. Non nego hanc esse virtutem, sed illis eam non tribuo. An ego fundum cultiorem putem, in quo mihi quis ostenderit lilia, & violas, & amaranthos fontes scaturientes, quam ubi plena messis, aut graves fructus vites erunt? —Ad aspergendam illam quae etiam in picturis est gravissima, Vetusitatis inimitabilem arti auctoritatem, &c. See the whole Chapter, and likewise the Prooemium to that Book, Namque & colorata, & ascripta, & lacertis expressa sunt, sed eadem siquis vultu atque fucata muliebriter comat foedissima sunt ipso formae labore. Et cultus concessus atque magnificus addit hominibus ut graeco versu testatum est, auctoritatem. At muliebris & luxuriosus, non corpus exornat, sed detegit mentem. Similiter illa translucida & vericolorum quorundam elocutio res ipsas effeminat, quae illo verborum habitu vestiuntur. Curam ergo verborum, rerum volo esse sollicitudinem: Nam plerumque optima rebus coherens, & cernuntur suo lumine, &c. Unumquidque genus cum pudice catheque ornatur, fit illustrius; cum fucatur atque praesentur, fit graviorum. *Ad Gal. N^o. Att. 14*. Grandis, & ut ita dicam, pudica oratio non est maculosa, nec turgida, sed naturalis pulchritudine exurgit. Nuper ventosa isthaec & enormis loquacitas Athenas

ex Asia commigravit, animosque juvenum ad magna surgentes veluti pestilenti quodam sidere afflavit, femelque corrupta eloquentia regula fessit & obmutuit. Ac ne carmen quidem fani coloris enituit: Sed omnia quasi eodem cibo pasta non potuerunt usque ad senectutem canescere, Pictura quoque non alium exitum fecit, postquam Aegyptiorum audacia tam magnae artis compendiarium invenit. *Petr. Arb. Satyr.*

(23) Quamobrem etiam non ineleganter *Simonides* dixit, Picturam esse Poësin tacentem; Poësin vero Picturam loquentem. Quas enim res ac si coram agerentur, pictores representant, ex oratione ut praeterita enarrantur, atque conscribuntur. Cumque pictores idem coloribus & figuris exprimaat, quod scriptores verbis & vocibus, differunt tantum inter se materia & modo imitationis. Utrisque autem idem propositus est finis: Et is habetur historicorum optimus, qui narrationem personis & figuris animum moventibus, haud aliter ac picturam conformat. *Plut. Bello an Pace*. So *Longinus* speaks of Oratory, *De Sublim. f. 15*. Rhetorica vero imaginatio illa pulcherrima est ac praestantissima, quae sibi res, voces, actus denique omnes evidentissime & ad ipsam veritatem fingit, atque auditoribus ante oculos ponit. Turpis autem ac pravus, & plane, quod aliud, extra lineas procurrens error est, quum in oratione civili ac pedestri ad poeticas & fabulosas, atque impossibiles fictiones progreditur.

(24) See the Essays on the Pleasures of Imagination in the Spectator, vol. 6. whence these Reflexions are taken.

(25) *De Poet. c. 4*. Et gaudere omnibus rebus imitatione expressis, naturale est; veluti picturis, sculpturis & similibus. Cui quidem rei, signo est id, quod contingit in operibus artificum: Quae enim ipsa per se, non sine molestia quadam cernimus, horum imagines exactissime expressas dum intuemur, gaudemus; veluti belluarum formas immanissimas, & cadaverum; in quibus nisi imitatio gigneret voluptatem, nihil illis erat, quod oblectare

ness; the Addition of the Mind in comparing and perceiving Similitude being made agreeable to us by Nature, because it is useful, or rather necessary to our acquiring Knowledge. But must not a Picture of the same nature please, as he observes it does, in the same way, in the same degree, and for the same reason; that is, on account of the Agreement of the Copy with the Original? It is owing intirely to the Pleasure which Imitation and Similarity afford to the Mind, that Pictures or Descriptions of such Objects, as it is painful to behold in real Life, are capable of delighting us. But if such Descriptions give a lower Entertainment to the Fancy, and are justly reckoned of a meaner kind, than Descriptions of more agreeable Originals; Pictures of that sort must likewise be accounted of the same rank in Painting, as the other in Writing. It is when the Objects themselves described, are great, surprizing, or beautiful, that Descriptions are most delightful: Because in this case we are not only pleased with comparing the Representation with the Original; but we are highly delighted with the Original itself. The Ideas excited are in themselves noble and elevating: They agreeably fill and employ the Mind. Now if this be true, Pictures which represent great, noble, and beautiful Objects; or convey sublime and pleasing Ideas, must also necessarily be more agreeable to the Fancy, and of a higher Order, than Pictures of mean and low Objects, not to say deformed ones. It will likewise be granted, that new and uncommon Objects give greater pleasure than ordinary, common, and familiar ones. Nor is the final Cause, or moral Firmness of this Effect of Newness difficult to be found out. It is highly proper that a Being made for Progress and Improvement in Knowledge, should be fond of Novelty in some degree, and be agreeably affected by every fresh Acquisition, that he may thereby be excited to take due pains to make new Improvements in Knowledge, and to add to his treasure of Ideas.

BUT there is yet another Circumstance which will be owned to recommend a Description more than all the rest; and that is, if it represents such Objects as are apt to raise a secret Ferment in the Mind, and to work strongly on the Passions. In this case the Heart is moved, at the same time that the Imagination is delighted: We are at once enlightened and warmed. Now must it not be so likewise with regard to Paintings, that touch and move the Heart by the lively Images they present to the Fancy? Accordingly let any one make the Experiment, and he must unavoidably observe upon the first trial, that, in Painting, it is pleasant to look on the Picture of any Face, when the Resemblance is hit; but the pleasure increases, if it be the Picture of a Face that is beautiful; and is still greater if the Beauty be softened by an Air of Melancholy and Sorrow.

LET any one carry on in his own Mind this comparison between Discourse and Painting, and he will soon be able to satisfy himself with respect to the Ranks, the different Qualities of a Painter and various sorts of Pictures deserve; because he must class them in the same way as he does Descriptions. This is the Gradation *Socrates* makes in his Description of Painting; from Truth and Likeness to external Beauty; and from thence to the Beauties of the Mind, and what moves the Heart and Affections. And we find him conversing with *Clito*, a Statuary, to the same purpose.

Socrates reasons in this manner.

His Conference with Clito.

"I know and see, *Clito*, (says (26) *Socrates*) that you make Runners, Wrestlers, those that play at the Gantlet, and all sorts of Combatants. But that which is most delightful to our Eyes, in your Works, is the Life and Spirit you express in your Figures: Pray therefore how do you thus animate them? *Clito* not answering him readily, *Socrates* asks him again: Do you not inspire your Images with much more Vivacity by assimilating them to living Forms, and studying real Life? Just so, said the Statuary. Don't you therefore render your Imitations liker, and more conformable to Nature and Truth, when you artfully express all the Changes in the Muscles and Nerves, that are occasioned by various Postures and Attitudes; all their Contractions, Distortions, Shortenings, Bracings, and Relaxations? That is the very thing, replies *Clito*. But when you express

lectare posset. Causa vero etiam hujus rei est, quod discere, non solum philosophis (quod quidam censent) jucundissimum est, sed etiam aliis, qui similiter quidem, tamen minus exacte, jucunditatis seque participes fiunt. Ob hanc enim causam gaudio afficiuntur, dum cernunt imagines rerum; quia contingit spectando percipere, &c. quid unusquisque sit, rationari; veluti hanc imaginem, illum esse: siquidem nisi tibi illum prius contingeret vidisse, tabula hæc, non propter effigiem imitatione expressam voluptatem feret, sed propter artificis sedulationem, aut colorem, aut ejusmodi aliquam aliam causam. So *Platarch de aud. Poetis*. Picam Lacertam, aut Simiam, aut Theristæ faciem videntes delectamur & moramur; non pulchritudinis, sed similitudinis causa. Suae enim natura id quod turpe est, pulchrum fieri non potest: imitatio autem, five pulchre five turpis rei similitudinem exprimat, laudatur. See his *Symposium*, l. 5. qu. 8.

(26) Πρός δὲ Κλείωνα τὸν ἀνδραγαθικὸν ἐισελθὼν παρτί, καὶ διαλεγόμενος αὐτῷ, Ὅτι μὲν, ἔφη, ὁ Κλείων, ἀλλοίως ποιεῖς θρονοὺς τε καὶ παλαιστῶν, καὶ πικρίας, καὶ

παλαιστῶν, ὅρα τί καὶ οἶδαι· ὁ δὲ μάλιστα ψυχαιοῦται διὰ τῆς ὅψεως τῶν ἀνθρώπων, τὸ ζωϊκὸν φαίνεται, πῶς τὰτο ὑπερβαίνει τοὺς ἀνθρώπους.

Ἐπὶ δὲ ἀπορώς ὁ Κλείων ὁ ταχὺ ἀπεκρίθη· Ἀρ' (ἔφη) τοῖς τῶν ζώων ὁμοίαν ἀπεικάζω τὸ ἔρως, ζωτικῶν ποιεῖς φαίνεται τῶν ἀνθρώπων; Καὶ μάλα, ἔφη. Οὐκ οὐκ τὰ τε ἐν τῶν σχημάτων καὶ ἀσπόμενα καὶ τὰ ἀσπόμενα ἐν τοῖς σώματι, καὶ τὰ συμπεκνόμενα καὶ τὰ διαλυόμενα, καὶ τὰ ἐκτετακμένα καὶ τὰ ἀκίνητα ἀκίνητα, ὅμοιαν ἔχει τὰ τοῖς ἀλθινοῖς καὶ πιθανότερα ποιεῖς φαίνεται; Πάνω μὲν δὲ, ἔφη.

Τὸ δὲ καὶ τὰ πᾶσι τῶν ποικίλων τὴν ζωτικὴν ἀπεικάζει, ὁ ποιεῖ τινος τέλει τῶν θυμίων; Εὐδὲς γ' ἔφη. Οὐκ οὐκ τὸ μὲν μακροχρόνιον ἀπεικάζει τὰ ὅμοια τῶν ἀνθρώπων, τὸ δὲ νεανικὸν ἐνθουσιαστικὸν ὅμοιον μίμησιν. Σφίδρα γὰρ, ἔφη. Δεῖ ἄρα (ἔφη) τὸν ἀνδραγαθικὸν τὰ τῆς ψυχῆς ἔρως τὸ εἶναι προσεκτικὸν, κ. τ. λ. *Metaph.* Soc. lib. 3. c. 10. sect. 6.

"express the Passions in your Figures, that are discernible in the Looks and Gestures of Actors, proper to their different Characters and Circumstances, is it not that which chiefly delights an intelligent Eye? It is so, said *Chito*. For that reason, replies *Socrates*, the Eyes of Combatants ought to threaten; and Conquerors should have cheerful Countenances. Very true. It is then, said *Socrates*, the Statuary's chief Business "and highest Effort, to represent the Actions of the Mind by their outward Indications "in the Face and Gesture."

I am not a little surprized to find the ingenious Author of the *Reflexions on Poetry and Painting*, asserting, that it is to no purpose to inquire, which is the most estimable Quality or Part in Painting, Design and Expression, or Colouring (27). For if it be not in vain to inquire what are the best and noblest Ends of Poetry, and what Parts of it are most agreeable and useful; it cannot be so to inquire into the best Ends of Painting; or what are its noblest and most valuable Performances. And which-ever way the one Question is decided, the same Judgment must of necessity determine the other; because the Pleasures, which both are qualified to afford our Minds, proceed from the same Sources, and are nearly of the same kind. If those are the best Pieces in Poetry, which entertain the Reason as well as please the Fancy; which express and convey great Sentiments and Ideas, and at the same time move our Affections; it must be so likewise with regard to Pictures. What are the noblest, the most pleasing, and at the same time the most serious, and instructive Parts of Poetry? Are not those pronounced such by *Aristotle*, and all Critics, which stir up our Pity and Horror, in order to refine and direct them (28): Or, in other words, which exercise our greater Passions, in a way that hath a wholesome Influence upon the Mind? And if this be true, whatever the reason of it may be, those Pictures which are fitted to work upon the same Affections in a strong and proper manner, must be the noblest Pieces of Painting; because they are at the same time the most entertaining and the most useful. Accordingly we have found that Master-Critic of all the fine Arts, giving the preference to such Pictures above all others, and censuring the finest Colourist of Antiquity for not expressing Manners in his Pictures (29.)

Observations on the Dispute about Colouring and Expression, which is preferable.

THE Author of the *Reflexions*, &c. very justly observes in another place (30), "That a Painter may pass for a considerable Artist in quality of an excellent Designer, or a beautiful Colourist, tho' he be not able to represent affecting Objects, or to animate his Pictures with that Soul, and Truth of Expression, which makes itself felt in the Works of *Raphael* and *Poussin*. The Painters of the *Lombard School* are admired, though they aimed at nothing beyond pleasing the Sense, by the Richness and Variety of their Colouring. Yet their most zealous Partizans acknowledge, that in the Pictures of that School a great Beauty is wanting; and that even those of *Titian*, for instance, would be vastly more precious if he had oftener joined, to the Talents of his own School, those of the *Roman*. A Picture of this great Master, representing the Martyrdom of a *Domitianian* Friar, is not perhaps the most valuable of his Works in respect of Colouring: In the Opinion however of Cavalier *Ridolfi*, who has wrote the History of the *Venetian* Painters, it is that which is most universally known and most highly esteemed. The reason is, the Action is interesting, and *Titian* has handled that Subject with a more touching Expression than appears in his other Works."

BUT how very differently doth this Author talk, in his Chapter, about Expression and Colouring (31)? He decides the Question with, *Trahit sua quemque voluptas*; All is Taste, and it is in vain to dispute about Taste.

I

(27) *Tom. 1. f. 50.* Qu'il est inutile de disputer si la partie du dessin & de l'expression est preferable a cette du coloris—Vouloir persuader à un homme qui prefere le coloris a l'expression en suivant son propre sentiment, qu'il a tort c'est lui vouloir persuader de prendre plus de plaisir a voir les tableaux du Poussin que ceux de Titien. La chose ne depend pas plus de lui qu'il depend d'un homme dont le palais est conforme de maniere, que le vin de Champagne lui fasse plus de plaisir, que le vin d'Espagne, de changer de gout, & d'aimer mieux le vin d'Espagne que l'autre, &c.

(28) Est igitur Tragœdiæ imitatio actionis studiosæ, & perfectæ, magnitudinem idoneam habentis,—Et non per enarrationem rei, sed per misericordiam, metumque facilis expressum, ejusmodi vehementis animorum perturbationes undequaque purgans explicansq. *De Poet. c. 6.* Quoniam vero imitatio tragica non solum est perfectæ actionis imitatio, sed etiam terribilium & miserabilium, c. 9. Reliquis igitur, qui maxime idoneus habendus est inter hos interjectus. Est autem talis, qui neque virtute insigni eminet, & justitia; siquidem facinus admittit ultione dignum, &c. *ib. 23.* Utra vero sit melior imitatio, epica an tragica dubitare possit quispian, c. 26.

(29) *ib. c. 6.* Veluti etiam ex pictoribus, &c.

(30) *Tom. 1. f. 6.* L'imitation ne scauroit donc nous emouvoir quand la chose imitée n'est point capable de le faire. Les sujets que Teniers, Vovermans, & les autres Peintres de ce genre ont représentés, n'auroient obtenu de nous qu'une attention très légère—nous tenons l'Art du Peintre a bien imiter, mais nous le blâmons d'avoir choisi pour l'objet de son travail des sujets que nous intéressent si peu.—Les Peintres intelligents ont si bien connu, ils ont si bien senti cette vérité, que rarement ils ont fait des paysages deserts & sans figures, &c. *And. Set. 10.* Un Peintre peut donc passer pour un grand artisan en qualité de coloriste rival de la nature, &c.

(31) *Set. 50.* La prédilection qui nous fait donner la préférence a une partie de la Peinture sur une autre partie, ne depend donc point de notre raison, non plus que la prédilection qui nous fait aimer un genre de poésie préférablement aux autres. Cette prédilection depend de notre organisation, de nos inclinations présentes & de la situation de notre esprit, &c.

I

Tastes may be disputed.

I am far from charging that ingenious Author with the absurd Consequences which necessarily follow from his Maxim. But certainly if it be false, it is not in vain to dispute whether the preference ought to be given to the mere Colourist, or to one who excels in Expression and Design. And if the Maxim be true in one case, it must be universally true; upon which supposition it would be ridiculous to lay down Rules about the Perfections and Faults of any Art; or indeed about a right Taste of Life and Happiness: Right Education, which is nothing else but the Art of forming and perfecting good Taste in Life, and in Arts, would be vain labour. In truth, when it is said that Tastes may not be called in question, and examined, in order to their being amended, the properest Refutation is that proposed by an excellent Author, which is to present those who maintain that Absurdity, with a Picture of a Fly, or a certain grosser Animal at its beloved Repast, with this Motto, *Trabit sua quemque voluptas*.

'TIS true, ancient Authors have said, that in Poetry, Oratory, Painting, or any Art, good Taste can no more be communicated by Art and Teaching, than Taste or Smell (32). And so have the best ancient Moralists said, that Virtue cannot be taught. But 'tis plain their Meaning is not, that the Beauties of Life and Arts cannot be explained; that the Nature of Virtue cannot be defined; or that Arts and Life do not admit of Rules, pointing out what is beautiful and excellent in the one or the other, and their contraries. For don't the same Philosophers, who tell us that a moral Sense must be from Nature, and that it cannot be acquired, shew us the Rules of Conduct, the Observance of which produces Harmony and Consistency of Life and Manners; *Numeros modosque vitæ*? Is it not the chief End of their excellent Writings, to correct and improve our Taste of Happiness and moral Beauty? And in like manner do not those Authors, who tell us, that good Taste in any of the fine Arts cannot be acquired by mere Instruction, but must be fundamentally from Nature, shew us, how good Taste in the Arts may be cultivated, and brought to due Perfection; and point out the Perfections and Imperfections, or, to speak in their own Style, the Virtues and Vices belonging to these Arts? All that is meant by them is indeed self-evident; namely, that Morality or right and wrong Conduct in Life, presupposes a natural Taste of moral Beauty and Fitness in Actions: And in like manner all the Arts presuppose a natural Sense of Harmony, Beauty, Proportion, Greatness and Truth; and that as necessarily, in both cases, as Tastes and Smells presuppose Faculties or Senses fitted to receive these Sensations. As no Art can supply the outward Senses where they are absolutely wanting; so neither can Art produce the other internal ones where they are totally deficient. But in both cases Art can cure and improve, reform and perfect. It is in Morality and all the Arts, as *Horace* says it is in Writing:

Scribendi recte sapere est principium & fons. Hor. Art. Poet.

Good Sense is the Source and Fountain of all; but good Directions are useful to guide it into its proper Channels (33), and lead it to a proper place, where it may dilate and spread it self with Pleasure and Use.

What is meant by Expression, what by Passion, and what by Colouring.

BUT not to insist longer upon what is so evident, I would only suggest, that in the Dispute about Colouring and Expression, which of the two ought to be preferred, Expression is often confounded with Passion; and hence arises great Confusion and Jangling. Yet these, in truth, are very distinct things; every Passion is Expression, but all Expression is not Passion, or of the pathetick kind. As it is in Writing, so it is in Painting; there may be Loftiness in Sentiments where there is no Passion. The Pathetick, as *Longinus* hath observed (34), may animate and inflame the Sublime; but is not essential to it. And therefore, in comparing Painting with Description, I mentioned four sorts of Expression; which, tho' the distinguishing Character of the Object described may be clearly and strongly delineated in each, are however very different in respect of their Excellence, or of the Pleasure they are qualify'd to afford the Mind: The Expression of low, mean, and vulgar Objects; the Expression of lofty, noble, beautiful and delightful Ideas; the Pleasure which arises from the Newness or Uncommonness of the Ideas that are convey'd by Description and Pictures; and the Expression of Objects that touch the Affections. The last Class is properly the pathetick sort. Expression is a general Term, that signifies representing any Object agreeably to its Nature; or giving it its true and proper Character. Passion denotes those Motions in the Face and Gesture,

(32) Non magis arte traditur quam gustus aut odor. *Quint. Inst.* Whether Virtue could be taught or not, is a Question often handled by *Plato*, and other ancient Philosophers. This *Horace* tells us, *Epist. l. 1. Ep. 18.*
Inter cuncta leges & percontabere doctus
Veritatem doctrina parat, naturæ domet.

(33) So *Longinus* speaks, *De Sublim. f. 2.*—Attamen quo modo, loco, tempore, & ad quos & quatenus eam conveniat adhiberi, unumque adeo rectum illius atque emendatum usum & exercitationem ab arte ac methodo definiri & proficisci.—Adeo ut quod de communi vita *Demosthenem* pronuntiasse ferunt, primum omnium bonorum esse felicitatem: proximum vero huic ac tantum non par, felicitate illa sapienter uti; quo deficiente & illius hominibus fructus intreat atque evanescat; id ipsum quoque in dicendi ratione commodè usurpari posse;

naturam quidem felicitatis vias sustinere, artem vero prudentie.

(34) Prima eque loculentissima præstantissimaque sublimitatis scaturigo, est nobilis & felix in concipiendis grandibus ac excelsis sensibus animi magnitudo.—Altera est vehemens & ad concitandos perturbandosque animos efficax affectus: atque hæc quidem duæ sublimitatis scaturigines maxima sui parte homini ingentæ sunt & naturales.—Qui si sublimitatem & hanc animorum perturbationem rem unam esse censuit, & cum natura tum constitutione eandem, vehementer errat. Nam & affectus aliquot inveniuntur a sublimitate remotissimi, immo humiles plane & abjecti; quod genus miseratæ, tristitiæ, metus: & vice versa sublimia multa omni animo affectu destituta. *Long. f. 8.*

Gesture, by which Affections of the Mind are expressed. Colouring therefore, as it is distinguish'd from both, must mean no more than the artful Imitation of the real Appearance of Objects in respect of Colour; as for instance, in the human Body. Now without all doubt to be able, by a thorough Intelligence of local Colouring, and of Light and Shade, as by a kind of Magick, to imitate real Flesh and Blood, so as to impose almost upon the Sense, and deceive the Eye, is a wonderful Art. But let any one ask himself, whether it is not a yet higher and more entertaining Art, to give a Face a sagacious, graceful, or majestic Air; to mark the distinguishing Character of a *Jupiter*, a *Pallas*, or an *Apollo*: Whether, in one word, the most perfect Resemblance to Flesh and Blood, without any other Ideas suggested to the Mind, is the highest pleasure (35) he can conceive a Picture capable of giving: Or whether he is not more delighted, when, tho' the Colouring is not so perfect, a particular Character is so marked, that he distinctly perceives what it is, and is naturally led into pleasing Reflections in his own Mind upon it, and the Propriety with which it is expressed.

IT may therefore be laid down as a general Rule, which respect to Pictures, that they are proportional in Merit, to the Dignity of the Ideas they are qualified to convey to the Mind. If the Truth, Strength, and Propriety of the Representation are equal, they are as the Ideas or Objects that are represented: And if the Ideas or Objects represented are the same, or equal, they are as the Truth, Strength, and Propriety of the Representation.

SOCRATES and *Aristotle* have not hesitated to pronounce the Talent of Imitating moral Life, and expressing the Affections of the Mind, the chief Excellence in all the imitative Arts (36). And the latter divides moral Imitation in Painting and Poetry into three sorts. "Men, faith he, are either good or bad; they are chiefly distinguish'd "by their Manners, that is, by their Virtues and Vices. Those therefore who propose "to imitate human Life, must either paint Men better or worse than they are in the "ordinary Course of human Affairs; or such as they commonly are. There are but these "three Kinds of Representation. Now *Polygnotus* excelled in the first, exhibiting Men of "great, illustrious, and uncommon Virtues; *Poussin* in the second, painting extraordinary "Scelerates, or the vilest and most abominable Characters; and *Dionysius* drew the more "common Manners, Dispositions, and Qualities of Mankind (37)."

The Opinion of Socrates and Aristotle.

The latter's Account of moral Imitation.

THIS Passage is misunderstood by those who imagine the *Stagyrite* to be speaking of mere Face or Portrait-Painters. He is discoursing of moral Imitation in Poetry; and is illustrating it by such Painting as aimed also at the Representation of Manners, Actions, and Characters. He adds, that the Tragedies of some young Men were like the Pictures of *Zeuxis*, in which Manners were not painted; not properly distinguished or characterized.

PROPRIETY and Truth of Characters do therefore belong no less to Painting than to Poetry; and according to *Aristotle* and *Socrates*, it is the principal End of both to express Manners and to touch the Mind. But whatever these Arts propose to imitate, 'tis Truth and Nature must be their guide. Then is Art, says *Longinus*, perfect when it is Nature (38). *Socrates* begins both his Discourses with observing, that Nature is the Standard

Painting ought to aim at Truth.

(35) What *Felbim* says in the *Life of Titoret* deserves our attention. Quoiqu'il eut toujours en vue le coloris du Titien & le dessein de Michel Ange, il craignoit bien plus de manquer dans le dessein que dans la couleur, disant même quelquefois, que ceux qui vouloient avoir de belles couleurs pouvoient en trouver dans les boutiques des marchands: mais que pour le dessein, il ne se trouvoit que dans l'Esprit des excellens Peintres. — Le blanc & le noir sont les couleurs les plus precieuses dont un peintre pouvoit se servir; parce qu'avec celles-la seules, on peut donner relief aux figures & marquer les jours & les ombres: il preservoit le feu de l'imagination & l'abondance des expressions a tout ce que regarde l'achevement d'un ouvrage; c'est pourquoi certains peintres Flamands, qui venoient a Rome, lui ayant montré quelques têtes qu'ils avoient peintes & finies avec beaucoup de soin & de tems, il leur demanda combien ils avoient été de tems a les faire? — Il prit du noir avec un pinceau & en trois coups desina, sur une toile, une figure qu'il rehaussa avec du blanc: puis se tournant vers les Etrangers, voila, leur dit il, comme nous autres pauvres peintres Venitiens, avons accoutumé de faire des tableaux. — Un jeune peintre de Boulogne l'étoit alle voir, & lui demandant ses avis pour devenir bon peintre, il ne lui dit autre chose, sinon qu'il falloit desiner — son sentiment étoit qu'il n'y avoit que ceux qui étoient déjà bien avancez dans le dessein, que devoient travailler d'après la nature: parce que la plupart des corps naturels marquoient beaucoup de grace & de beauté que cet art est tel, que plus on y avance, plus on y trouve de difficultés: qu'il ressemble a une mer qui n'a point de bornes, & qui paroît toujours plus grande a mesure que l'on Vogue dessus. *Entret. sur les Vies, tom. 3. p. 154.*

(36) *Arist. de Poet. c. 6.* Prima igitur pars, & velut anima tragediæ est ipsa fabula. Proxima autem loco sunt mores: His enim assimile quiddam est etiam in re pictoria. Siquis namque tabulam pigmentis licet pulcherrimis temere sustinque illevert; non perinde spectantem oblectet, ac si, alio licet colore imaginem delinearet certam: pari modo in tragediis absque constitutione rerum, magis valent mores quam morum expers fabula. Est etiam omnis imitatio, proprie quidem, ipsius actionis & per hanc, eorum est maxime qui agunt; quibus primitus hærent mores. So likewise *Horace de Arte Poet.*

Non satis est pulchra esse poemata dulcia fando: Et quæcumque volent animum auditoris agunt.
Again, *Si pluvius æges dulcem muneris & usque Sissuri, donec cantor, vos plaudite dicat; Et tatis cuiusque notandi sunt tibi mores, &c.*
And again, *Interdum speciosa loci, marataque restæ Fabula nullius Veneris, sine pondere & arte Valdius oblectat populum, meliusque moratur, Quam versus inopæ rerum, nugæque canaræ.*

(37) See *Arist. de re Poet.* the whole 24 Chapter, and compare it with the last Paragraph of the 15th Chapter. Quoniam autem Tragedia, mellorum imitatio est: (ut Comœdia sequiorum) fictores imaginum bonos imitari debemus; qui cum singulis suam propriamque dent formam, faciendo similes; quantum res patitur, pulchriores fingunt. Ita & Poeta, &c.

(38) This appears from the Passages of *Xenophon* and *Aristotle* already quoted. So likewise *Longinus*. — Tum demum ars consummata est atque absoluta, quum naturæ speciem

Probability is the
Truth of Art.

And Painting ought
to aim chiefly at
Beauty.

Of the Liberty of
Poets and Painters
to mend Nature.

dard of the imitative Arts : And this is indeed manifestly included in the very Idea of Imitation. But both *Aristotle* and *Socrates* tell us, that the Imitators of Nature must aim not only at Truth but at Beauty : because Probability is the Truth of Art (39), or with respect to Art, Nature and Probability mean the same thing. This term Nature, not only comprehends what actually does exist, but whatever may exist or is consistent : It includes, in its Meaning, not only what is called by some Moderns Real Truth ; but also what is called by the same Criticks, Ideal Truth.

IN order therefore to paint agreeably to Truth, it is not necessary to adhere too strictly to Nature ; but the Imitator may chuse and collect from various Parts of Nature, or from all her immense Riches, in order to make his Representations more grand, beautiful, instructive or moving, than common Nature ; and whilst he does so, what he paints will be Nature.

THE Art, Genius, Taste, and Judgment of Poets and Painters, discovers itself in chusing well, in order to set off their Subjects to the best advantage. This, in *Aristotle's* Phrase, is to know how to lye as one ought (40). When Poets or Painters are said to have the Power or Liberty of heightening and mending Nature, the Meaning is, that they are at liberty to select from the various Parts of Nature, and to combine Circumstances according to their Fancy, as may best suit their end (41). But their Compositions must be consistent and probable : they must be congruous Wholes. And whatever is such, because it may exist, is Nature, tho' it be not copied after any particular Object of Nature. All this is charmingly explained by *Horace* in his Art of Poetry.

*Pictoribus atque poetis
Quidlibet audendi semper fuit æqua potestas.
Denique sit quodvis simplex duntaxat & unum
Infelix operis summa, quia ponere totum
Nescit :—
Atque ita mentitur, sic veris falsa remiscet
Primo ne medium, medio, ne discrepit inun.*

It is on account of this extensive Liberty of Poets and Painters, reaching as far as Probability extends, that the imitative Arts are said by *Aristotle* to be more Philosophical than History (42) : Because the Historian is tied down to a faithful Representation of Facts as they really happened ; but the imitative Arts are more universal, having a greater Latitude in chusing and combining proper Circumstances, and therefore are better adapted for teaching and exhibiting human Nature : They are fitter to exhibit Men and Manners ; and consequently to instruct in the Knowledge of Mankind (43) and Morals.

IT is almost needless to observe, that Truth or Probability of moral Representation must comprehend, not only regard to what may be called universal Truth, that is, to the Fabrick of the human Mind, or the Nature of human Affections ; but likewise regard to accidental or variable Truth, the Differences of Times, Countries, Climates, Customs, Habits, and all that is properly denominated by the modern Painters, *Costume*. He who draws Battles, or other Actions of any distinct and peculiar People, ought to draw the several Figures of his Piece in their proper and real Proportions, Gestures, Habits, Arms ; or at least with as fair Resemblance as possible : Accordingly *Nealees* and several other ancient Painters are highly commended on this account, as hath been observed. Every Imitation ought to be performed with such Intelligence of human Nature, which is ever substantially the same, that it may be universally instructive and moving. But every Imitation being particular,

speciem induit ; & vicissim natura tum denique felix & emendata dicenda est, quum ab arte latenter adjuvatur. *De Subl. sec. 22.* So *Vitruvius*, particularly with regard to Painting, and the ancient Artists, Quod non potest in veritate fieri, id non putaverunt, in imaginibus factum, posse certam rationem habere. Omnia enim certa proprietate, & a veris naturæ deducta moribus, traduxerunt in operum perfectiones ; & ea probaverunt, quorum explicationes in disputationibus rationem possunt habere veritatis. *Lib. 4. c. 2. & lib. 7. c. 5.* Pictura sit imago ejus quod est, seu potest esse ; ut hominis, ædificii, navis, reliquarumque rerum, e quarum formis certisque corporum finibus figurata similitudine fumuntur exempla. Itaque in conclavibus vernis & autumnalibus, æstivis etiam Atrii & Peristyllis, constitutæ sunt ab antiquis ex certis rebus certæ rationes picturarum. Sed hæc quæ a veteribus ex veris rebus exempla fumebantur, nunc iniquis moribus improbantur ; nam pinguntur Tectoris monstra potius, quam ex rebus finitis imagines certæ. At hæc falsa videntes homines, non reprehendunt, sed delectantur : Neque animadvertunt liquid eorum fieri potest, necne. Judicis autem infirmis obscuratæ mentes, non valent probare quod potest esse cum auctoritate & ratione decoris : Neque enim picturæ probari debent, quæ non sunt similes veritati.

(39) Compare with the Passages of *Aristotle* already quoted, c. 9. *ab initio*. Manifestum est, non esse poetæ motus, ea quæ singulatim sunt, dicere ; sed ea memorare, qualia factum iri congerit, & quæ possibilia fuerint, secundum verisimile, vel necessarium, &c.

(40) Διδῶναι δὲ μάλιστ' Ὀμηρῷ καὶ τοῖς ἄλλοις ψευδὴ λέγειν ὡς ἀλή. "Ἐστὶ δὲ τὸ τοῦ παραλογισμοῦ.

(41) Compare with *Aristotle* the Passages from *Vitruvius* and *Longinus* above, and what the latter says, *Secl. 36.*—Præterit, inquam, artem naturæ auxiliatricem adjungere. Ubi namque hæc due amice conspiraverint fieri nequit, quin idipsum, quod communis opera effecerunt omnibus suis numeris sit absolutissimum.

(42) Διὸ καὶ φιλοσοφώτερον καὶ σπουδαιότερον ποίησις ἱστορίας ἐστίν. Ἡ μὲν γὰρ ποίησις πολλοῦ τὰ κατὰ φύσιν, ἢ δ' ἱστορία τὰ κατὰ ἱκαστὸν λέγει. *De Art. Poet. c. 9.*

(43) Compare the Passages in *Aristotle's* Art of Poetry already quoted, with what he says of Manners, *Poet. Ed. Wechel. p. 225.*

particular, or representative of one certain Action; the Action painted ought to be told with such a strict regard to the accidental *Costume*, that the Subject and Scene may be easily distinguished by those who are versed in History.

IT is then evident from what hath been said, that there is no kind of Composition relating to Men and Manners, in which it is not equally necessary for the Author to understand moral Truth. 'Tis not enough that the moral Painter hath studied the Features, Proportions, and Graces of the human Body; he must be profoundly knowing in those of the Mind (44). How else can he justly represent Sentiments and Characters; distinguish the Beautiful from the Deformed; mark the Sublime of Tempers and Actions; and give a moral Whole its just Body and Proportions? How else can he note the Boundaries of the Passions, and discern their exact Tones and Measures? This therefore is the Study which *Socrates* recommended to *Parhæsius* and *Clito*: This is the Study *Horace* recommends to all the Imitators of rational Life.

Painters as well as Poets ought to study Mankind, and true moral Philosophy.

*Respicere exemplar vitæ, morumque jubebo
Doctum imitatore, & veras hinc ducere voces.*

AND for this end he advises them to study the *Chartæ Socraticæ*, the Dialogues of *Plato*, in which *Socrates* is the Hero or principal Character (45); because these Writings are Imitations which have the essential Quality of such Compositions, MANNERS. "The philosophical Writings, (says a noble (46) Author) to which *Horace* in his Art of Poetry refers, were in themselves a kind of Poetry like the Mimes, or personated Pieces of early Times, before Philosophy was in vogue, and when as yet dramatical Imitation was scarce form'd; or at least, in many parts, not brought to due Perfection. They were Pieces, which, besides their Force of Style, and hidden Numbers, carry'd a sort of Action and Imitation, the same as the epick and dramatick Kinds. They were either real Dialogues, or Recitals of such personated Discourses; where the Persons themselves had their Characters preserved throughout; their Manners, Humours, and distinct Turns of Temper and Understanding maintained, according to the most exact poetical Truth. It was not enough that those Pieces treated fundamentally of Morals, and in consequence pointed out real Characters and Manners; They exhibited them alive, and set the Countenances and Complexions of Men plainly in view. And by this means they not only taught us to know others; but, what was principal and of highest Virtue in them, they taught us to know ourselves. The philosophical Hero of these Poems, whose Name they carry'd both in their Body and Front, and whose Genius and Manner they were made to represent, was himself a perfect Character; yet, in some respects, so veil'd, and in a Cloud, that to the unattentive Surveyor, he seem'd often to be very different from what he really was: and this chiefly by reason of a certain exquisite and refined Rallery, which belong'd to his Manner, and by virtue of which he could treat the highest Subjects, and those of the commonest Capacity both together, and render them explanatory of each other. So that in this Genius of Writing, there appear'd both the Heroick and the Simple, the Tragick and the Comick Vein. However, it was so ordered, that notwithstanding the Oddness or Mysteriousness of the principal Character, the under-parts or second Characters shew'd human Nature more distinctly, and to the Life. We might here, therefore, as in a Looking-Glass, discover ourselves, and see our minutest Features nicely delineated, and suited to our own Apprehension and Cognizance."

Why Horace recommends the Chartæ Socraticæ to their study.

I could not chuse but take notice here of this excellent Reflection on *Horace's* Precept to the Imitators of moral Life, because it is not observed by the Commentators on *Horace*, and it is an excellent Remark upon our main Subject, the strict relation of all the imitative Arts; the relation of moral Painting to moral Poetry, and of both to moral Philosophy; not merely in respect of the Subject, but likewise in the manner of teaching it, according to the best ancient Models of philosophical Writing.

BUT to proceed; what is called by the Ancients the *τὸ καλὸν* in Composition (47), comprehends that exquisite Taste in the Choice of a Subject and its Parts, and in the Disposition and Subordination of every part to one excellent principal End, by which a noble and beautiful Whole is formed, that may be distinctly comprehended, and yet wonderfully fill and occupy the Mind. It arises, according to *Aristotle's* Account, in all the imitative Arts, from the Expression of Greatness with order; or is accomplished by exhibiting the Principal in the largest Proportions in which it is capable of being viewed. It must not be gigantic, for thus it is in a manner out of sight, and cannot be comprehended in a single united View: On the contrary, when a Piece is of the miniature kind; when it runs into the Detail, and a nice Delineation of every particular, it is, as it were, invisible, for the

Of Beauty in Painting according to Aristotle.

(44) See the Prefaces to the *Icones* by the two Philosophers; above cited.

(46) *Charact.* vol. 1. p. 193. Advice to an Author.

(45) — *Scribendi recte, sapere est principium & fons.
Rem tibi Socratica poterunt offendere chartæ.*

De Art. Poet.

(47) *Εἰ δ' ἴπαι τὸ καλόν, καὶ ζῶον καὶ ἄπαν πρῶτον
ὁ συνκταίει ἐκ τινος, ὁ μόνον τὰ πᾶσι τεταγμένα δεῖ ἔχειν,
ἀλλὰ καὶ μέγιστον ὑπάρχειν μὴ τὸ πικρὸν· τὸ γὰρ κα-
λόν, ὁ μέγιστος καὶ τὰ μέγιστα ἔστι. *Arist.* de Art. Poet. c. 7.

the same reason; because the summary Beauty, the Whole itself, cannot be comprehended in that one united View; which is broken and lost, by the necessary Attraction of the Eye to every small subordinate Part. In a poetical Whole, the same regard ought to be had to the Memory, as in Painting to the Eye. The dramatick Kind is confined within the convenient and proper time of a Spectacle. The Epick is left more at large. Each Work, however, must aim at Vastness, and be as great, and of as long Duration as possible; but so as to be comprehended (as to the main of it) by one easy Glance or Retrospect of Memory. And this the Philosopher calls *εὐμνηστικότητα*, Easiness or Unity of Comprehension. The noble Author, who thus comments on *Aristotle*, adds, "I cannot better translate the Passage than I have done in these explanatory Lines. For besides what relates to mere Art, the philosophical Sense of the Original is so majestic, and the whole Treatise so masterly, that when I find even the *Latin* Interpreters come so short, I should be vain to attempt any thing in our own Language. I would only add a small Remark of my own, which may perhaps be noticed by the Studiers of Statuary and Painting: That the greatest of the ancient as well as modern Artists, were ever inclin'd to follow this Rule of the Philosopher; and when they err'd in their Designs, or Draughts, it was on the side of Greatness, by running into the unfizible and gigantick, rather than into the minute and delicate. Of this *Michael Angelo*, the great Beginner and Founder among the Moderns, and *Zeuxis* the same among the Ancients, may serve as instances (48)." The same hath been already observed with respect to *Euphranor*, and *Nicias*, and in general, all the best ancient Masters.

Of Ordonnance and
Easiness of Sight.

THIS Beauty of Composition, was likewise very emphatically called by the Ancients, in one word, *εὐσύνεστος* (49), Easiness or Unity of Sight. And it cannot be better defined, as it relates to Painting, than in the Words of the same noble Author just cited. "When the Ordonnance is such, that the Eye not only runs over with ease the several Parts of the Design, (reducing still its View each moment to the principal Subject on which all turns) but when the same Eye without the least Detainment in any of the particular Parts, and resting, as it were, immovable, in the Middle, or Centre of the Tablature, may see, at once, in an agreeable and perfect Correspondency, all which is there exhibited to the Sight (50.) Thus alone can the Subordination be perfect. And if the Subordination be not perfect, the Order (which makes the Beauty) remains imperfect."

THIS Unity and Easiness of Sight and Comprehension, necessarily requires Unity of Action, Time, and Place; and that what is principal or chief should immediately shew itself, without leaving the Mind in any uncertainty.

BUT all that relates to Unity and Simplicity of Design, and to the one Point of Time in historical or moral Painting, are fully explained by my Lord *Shaftesbury* in his Notion of the historical Draught or Tablature of the Judgment of *Hercules* (51); where he indeed shews moral Painting to be a truly profound and philosophical Art.

WHAT

(48) *Charact.* vol. 1. *Essay on Wit and Humour*, p. 143. I use that noble Author's Words. It is an excellent Commentary on that Passage of *Aristotle*.

(49) "Ὅτι διὰ καὶ ἀπὸ ἐν τῷ σώματι, καὶ ἐν τῷ χρόνῳ ἔχει μὴ μίγναι, τὸ δὲ εὐσύνεστον. ἢ καὶ ἐν τῷ μέρει ἔχει μὴ μίγναι τὸ δὲ εὐμνηστικόν ἵνα." *Arist.* de Art. Poet. c. 7.

(50) *Charact.* vol. 3. *Tablature*, &c. p. 38.

(51) See particularly what is there explained concerning the Consistency of Anticipation and Repeal with Truth and Credibility: Or that Law of Unity and Simplicity of Design, which constitutes the very Being of a historical Picture. "To preserve therefore a just Conformity with historical Truth, and with the Unity of Time and Action, there remains no other way by which we can possibly give a hint of any thing future, or call to mind any thing past, than by setting in view such Passages or Events as have actually subsisted, or, according to Nature, might well subsist or happen together in one and the same instant. And this is what we may call the Rule of Consistency. Now is it therefore possible, says one, to express a Change of Passion in any Subject, since this Change is made by succession; and that in this case the Passion which is understood as present, will require a Disposition of Body and Features wholly different from the Passion which is over and past? To this we answer, that notwithstanding the Ascendency or Reign of the principal and immediate Passion, the Artist has power to leave still in his Subjects the Tracks and Footsteps of its Predecessor: So as to let us behold not only a rising Passion, together with a declining one; but what is more, a strong and determinate Passion, with its con-

trary already discharg'd and banish'd. As for instance, "when the plain Tracks of Tears new fall'n, with other fresh Tokens of Mourning and Dejection, remain still in a Person newly transported with joy at the sight of a Relation or Friend, who the moment before had been lamented as one deceas'd or lost. Again, by the same means which are employ'd to call to mind the past, we may anticipate the future: as would be seen in the case of an able Painter, who should undertake to paint this History of *Hercules*, according to the third Date or Period of Time propos'd for our historical Tablature, (when the Dispute between the two Goddesses *Virtue* and *Plausure* is already far advanced, and *Virtue* seems to gain her Cause.) For in this momentary Turn of Action, *Hercules* remaining still in a Situation expressive of Suspense and Doubt, would discover nevertheless that the Strength of this inward Conflict was over, and that Victory began now to declare herself in favour of *Virtue*. This Transition, which seems at first so mysterious a Performance, will be easily comprehended, if one considers, that the Body which moves much slower than the Mind, is easily out-stripp'd by this latter; and that the Mind on a sudden turning itself some new way, the nearer situated, and more sprightly Parts of the Body, (such as the Eyes and Muscles about the Mouth and Forehead) taking the Alarm, and moving in an instant, may leave the heavier and more distant parts to adjust themselves, and change their Attitude some Moments after." The same Author adds, that if this Question concerning the instantaneous Action or present Moment of Time were applied to many famous historical Pictures much admired in the World, they would be found very defective; as we may learn by that single instance of *Athen*, one of the commonest in Painting. Hardly is there any where seen

WHAT I chiefly propos'd was, to mention some of the more important Observations of ancient Philosophers on the Art of Painting. And, from what hath been said, it manifestly appears; in what they placed the chief Excellence of Painting. A Picture must be a true Imitation, a true Likeness; not only the Carnation must appear real, but even the Stuffs, Silks, and other Ornaments in the Draperies. Without Truth no Imitation can please. But the great Merit of Painting consists, in making a fine and judicious Choice of Nature; in exhibiting great, rare, surprizing, and beautiful Objects in a lively manner; and thus conveying great and pleasing Ideas into the Mind. But because rational is the highest Order of Life, the Source whence the greatest, the loftiest, as well as the most instructive and touching Sentiments are derived; the highest Merit and Excellence of Painting must consist in a fine Taste of moral Truth; in exciting in our Minds great and noble Ideas of the moral Kind, and in moving our Passions in a sound and wholesome way: For such is our Frame and Constitution, that what hath a virtuous Effect is at the same time most pleasant and agreeable.

Socrates represents moral Imitation as the chief End of Painting.

PARRHASIUS ask'd *Socrates* how this could be done; and the Philosopher answers, that if all that is visible may be painted, all the Passions and Affections of the Mind may be painted, for all these have their visible Characteristics. Whatever is great, generous, beautiful, or graceful in the Mind, shews itself by plain Marks in the Countenance, and Gesture: And so likewise do mean, low, base, unworthy Sentiments and Affections. And therefore all these may be exhibited to the Sight by a Painter who hath studied Mankind, and is profoundly skilled in the human Heart, and the natural Language of the Passions. So

Horace:

*Format enim Natura prius nos intus ad omnem
Fortunarum habitum: juvat, aut impellit ad iram;
Aut ad humum merore gravi deducit, & angit:
Post effert animi motus interprete lingua.* De Art. Poet.

And *Pliny* gives us a long and elegant Account of the Force of Expression in the Eye, that well deserves the Consideration of Painters (52).

BUT *Socrates*, speaking of moral Painting, or of the Expression of Manners, goes farther, and leads *Parrhasius* to give the Preference to those Pictures which express the Beauties of Virtue; amiable and worthy Characters; truly good and great Actions; pure and virtuous Manners. These the Mind contemplates with the highest Delight and Satisfaction: These raise our Admiration, and inspire us with the most pleasing Sentiments and generous Dispositions. Merely corporeal Beauty hath a wonderfully charming Influence upon the Mind: But 'tis moral Beauty, the Graces of the Soul, the Fair, Lovely and Decent in Characters and Actions that most highly ravishes and transports us. We find this Philosopher often discoursing to his Disciples in *Plato* and *Xenophon's* Works, upon the Excellence of Virtue; often telling them, such is the Force of its Charms that it appears in its highest Glory when we see its Behaviour in distress. 'Tis then most lovely and engaging when it is put to the severest Trials. Then do we see all its Majesty and Firmness, all its Strength, Resolution, and Sublimity: Then is it we are most deeply interested in its behalf; our Hearts are then filled with the highest Admiration and Astonishment, and at the same time melted into the most tender, generous Pity. So virtuous is our Frame, (according to the Doctrine of that most excellent Moralist) that no Act of the Mind yields it such a complicated Contentment, or so high a Relish of Pleasure, as the self-approving Complacency and Affection with which it embraces suffering Virtue and Magnanimity. Now the same Philosopher, consistently with his constant Doctrine, tells *Parrhasius* and *Clito*, that in order to give us the highest Satisfaction, and the most delightful as well as wholesome Entertainment by Art or Imitation, they ought to paint the Beauties of Virtue; and for that end, that they should make a wise Choice of proper Circumstances, to exhibit its greatest Force and Excellence; or, in one word, that they should study Human Nature and the Beauty and Sublime of Characters and Actions, in order to paint these truly amiable Virtues, the Contemplation of which exalts, enlarges and transports the Mind.

What may be inferred from his Conversation with Parrhasius with regard to painting Virtue.

SUCH, no doubt, were those Pictures amongst the *Greeks*, done in Memory of their Heroes, and their glorious Achievements for their Country and the publick Good. And 'tis of such pictures *Aristotle* speaks, when he justly asserts that Painters and Sculptors may teach Virtue and recommend it, in a more striking, powerful, and efficacious Manner, than Philosophers

So Aristotle.

a Design of this poetical History without a ridiculous Anticipation of the Metamorphosis. The Horns of *Acton*, which are the Effects of a Charm, should naturally wait the execution of that Art in which the Charm consists. Till the Goddess therefore has thrown her Cast, the Hero's Person suffers not any change. Even while the Water flies, his Forehead is still found. But in the usual Designs we see it otherwise. The Horns are already sprouted, if not full grown, and the Goddess is seen watering the Sprouts.

tis animalibus, sed homini maxime, id est, moderationis, clementiæ, misericordiæ, odii, amoris, tristitiæ, lætitiæ. Contuitu quoque multiformes, truces, torvi, flagrantæ, graves, transversi, limi, summissi, blandi. Profecto in oculis animus inhabitat. Ardenti, intenduntur, humescunt, convivent. Hinc illæ misericordiæ, lacrymæ, &c. *Plin. Hist. Nat. lib. 11. c. 37.* So *Seneca, Epist. 106.* Annon vides quantum oculis det vigorem fortitudo? Quantum intentionem prudentia? Quantum modestiam & quietem reverentia? Quantum ferentatem læticia? Quantum rigorem severitas? Quantum remissionem hilaritas? See *Quant. lib. 2. c. 3.*

(52) Neque ulla ex parte, majora animi indicia concu-

Iosophers can do by their Dissertations and Reasonings; and that Pictures are more capable of exciting Remorse in the Vicious, and of making them enter into a serious Conversation with their own Hearts, and return to a right Judgment of Life and Conduct, than the best moral Precepts can do without such assistance (53).

PARRHASIUS is led by *Socrates* to acknowledge that the Virtues are the most agreeable Objects Pictures can represent; and that the Vices cannot be beheld without Abhorrence and Detestation. Whence *Parrhasius* might have learned, that the Deformity and Vileness of vicious Characters, is then most pleasantly represented in Pictures, when the hateful Characters are introduced into a Piece, so as to serve by way of Contrast or Foil, to set off and heighten the Beauty of the virtuous Action which is the principal Subject. At least this Conclusion naturally follows from what *Socrates* leads *Parrhasius* to perceive and confels with great Emphasis (54). Nothing can be more instructive, with regard to Painting, than this short Conversation when it is duly attended to. "Painting can give an Appearance of Reality to any Object; but is this all it propotes? Can it not paint more beautiful Objects than are to be seen in Nature? And how is it able to do that? Is it not by chusing out of the vast Riches of Nature, and by combining dispersed Beauties with Taste and Judgment? But does it aim at nothing higher than representing merely sensible and corporeal Beauties and Proportions? Can it not imitate the Motions, Actions and Affections of the Mind? Are not these likewise visible, and if they can be discerned by the Eye in real Life, may they not be painted? But do all Sentiments, and Motions or Affections of the Mind equally please? Is there not a Beauty and a Deformity belonging to them? What do you say of a noble and heroick Mind; and of a mean and groveling sordid one? What do you say of great, generous and lovely Actions; and of base, abominable and flagitious ones? Here indeed (said the Painter) there is a most sensible difference between Beauty and Deformity."

HIS Conference with *Clito* the Statuary (as we have seen) is to the same effect. And the Philosopher concludes: "Thus then you see what ought to be your chief Study, and what is the noblest Attainment your Art can aspire at." It ought to be your principal Employment to exhibit the Beauties and Proportions of the Mind; to recommend Virtue, and to abash and discountenance Vice: Thus it is that your Art may be at once useful and pleasing; for virtuous Manners well painted cannot fail to charm and delight. The Philosopher's Design is plainly to lead the Painter at once to just Notions of Virtue, and of his own Art, by an Argument taken from his Art, and to shew how serviceable it might be rendered to true Philosophy, by displaying the Beauties of Virtue, and the Turpitude of Vice.

SO sensible have all Sects of ancient Philosophers been of the Power of the Painting-Art, that it seems those who taught the contrary Doctrine to that of *Socrates*, concerning the Beauty of Virtue; and maintain'd that Pleasure ought to be consulted, and not Virtue, in our Determinations and Pursuits; were wont likewise to try to bring Painting over to their side. For *Cicero* tells us, that *Cleanthes* used frequently to desire his Hearers to imagine to themselves Pleasure, painted in regal Pomp, beautifully arrayed, sitting upon a magnificent Throne, with the Virtues attending her like Waiting-Maids, who had no other Employment but to receive and execute her Orders; and whispering her in the Ear only to take care to do nothing rashly, or that might offend and bring pain after it. How charmingly does *Cicero* reason on this Subject? *Cleanthes* painted this Tablature elegantly enough in Words; but can you, *Torquatus* (says he) look into your Mind, consult your own honest Heart, and the Pursuits to which it generously impels you, without being ashamed of this Picture? Can you bear that servile Language he gives to the Virtues, that they are born to be Slaves to Pleasure, and not to rule? If Pleasure is indeed the lawful Mistress, it is impossible to maintain Virtue, or to be steady to her Dictates. For can he be reckoned a good or a just Man who abstains from doing Injuries, merely through fear? Sure you well know the Force of that honest ancient Saying; *Nemo pius est qui pietatem metu capit* (55).

TWAS

(53) *Arist. Polit. lib. 5.* So *Quintilian, lib. 11. c. 3.* Nec mirum, si ista que tamen in aliquo posita sunt motu, tantum in animis valent, cum pictura, tacens opus, & habitus semper ejusdem, sic in intimos penetret affectus ut ipsam vim dicendi nonnunquam superare videatur. So *Seneca, lib. 2. de ira.* Movet mentes & atrox pictura, & justissimorum suppliciorum tristis eventus. So *Val. Maximus, lib. 5. c. 4. Exemplo ext. 1.* where he mentions an ancient Picture: Idem de pietate filiarum existimetur quæ patrem suum, Cimona consimili fortuna affectum; parique custodiæ traditum tam ultimæ senectutis, velut infantem pectori suo admotum aluit. Herent ac stupent hominum oculi cum hujus facti pictam imaginem vident, casusque antiqui conditionem, præsentis spectaculi admiratione renovant; in illis mutis membrorum lineamentis viva ac spirantia corpora intueri credentes.

(54) See the 15th Chapter of *Arist. de re Poet.* Boni imaginum fiores quantum res patitur, pulciores fingunt, &c.

(55) Omnis est enim de virtutis dignitate contentio, at cum tuis cum dileras, multa tunc audienda etiam de obsecris voluptatibus de quibus ab Epicuro sæpissime dicitur. Non potes ergo ista tueri, Torquate, mihi crede, si te ipse, & tuas cogitationes, & studia perpexeris. Pudebit te, inquam, illius tabule, quam Cleanthes, sane commodè verbis depingere solebat. Jubeat eos, qui audiebant, secum ipsos cogitare pictam in tabula Voluptatem, pulcherrimo vestitu, & ornatu regali, in folio sedentem: Præsto esse virtutes, ut ancillulas, quæ nihil aliud agerent, nullum suum officium ducentes nisi ut voluptati ministrarent, & eam tantum ad aurem admonerent, (si modo

TWAS quite the reverse of that corruptive Doctrine of *Cleanthes*, which we find *Socrates* teaching, in *Xenophon* and *Plato's* Works; and making use of the most ancient Poets to prove and enforce; of that ancient Fable in particular, of the Choice of *Hercules* (56); when, *Virtue* and *Pleasure* appearing to him, he bravely disdains all the soft, enchanting Allurements of Vice; and prefers the arduous but glorious Pursuits to which *Virtue* prompts, for their intrinsic Beauty and Excellence: A Subject of Painting full of noble Instruction, and that hath been often tried; but by none more successfully with respect to the Design, than by a Painter at *Naples*, under the Direction of the Earl of *Shaftesbury*. And it is indeed to *Virtue* only that the *Muses* willingly lend their Charms: they delight not in Varnish and Disguise, but in displaying real Beauties; and when they are forced into the Service of *Vice*, and constrained to give false Colours to Deformity, the Disagreeableness of the Task, the Compulsion is discernible in every Feature.

HITHERTO I have chiefly had two Dialogues of *Socrates* in view, one with a Painter, the other with a Statuary; but left any one should imagine, I have inferred too much from these with regard to the Connexion of the fine Arts with Virtue and true Philosophy; I shall now endeavour to enforce the same Conclusion, by considering the more essential Qualities of good Painting, that are mentioned by ancient Authors, in another light. Let it only be premised, that the Beauties and Graces of the polite Arts, like the Virtues and Graces of the Mind and Behaviour are so inseparably connected together, so intimately involved one in another, that none of them can be intirely divided from the rest, or considered quite independently from the others. In both cases Explication is nothing else but giving different Prospects, as it were, of the same beautiful Figure: The Terms which seem at first sight to signify Qualities essentially different, do, in reality, only denote the different Effects of the same Quality surveyed in various Circumstances, or, as it were, from divers Points of Sight. And therefore in speaking whether of the one or of the other kind of Beauties and Excellencies, Repetitions must be almost unavoidable. We cannot have a full and adequate Idea of an Object but by going round it, and viewing it in many different Situations and Lights: But a Description of the same Object in one particular Situation, will necessarily coincide in many respects with the Description of it in any other View.

Of other Qualities of good Painting.

How they are all connected together, in like manner as the moral Virtues.

IN the History that hath been given of the more famous ancient Painters, many are praised for the Sublimity of their Ideas, and the admirable Efficacy of their Works in exalting and enlarging the Mind of every intelligent Spectator. Now to what Pictures is this noble Influence ascribed? Is it not to those which represented great Subjects with a suitable Greatness of Manner; to those which by exhibiting sublime Objects in a proper Light, that is, with all their natural Strength and Loftiness, inspired great Sentiments into the Minds of Beholders, and mightily moved and elevated them (57)?

Of the Great and Sublime.

THE Sublime in Writing, as we have had occasion already to observe in the Character of *Timanthes* (58), who is said to have been a very sublime Painter, consists, according to *Longinus*, in exciting noble Conceptions, which by leaving more behind them to be contemplated than is expressed, lead the Mind into an almost inexhaustible Fund of great thinking. And if Painting can really produce the like Effect, it ought to be called in that Art likewise by the same Appellation, as it accordingly is by ancient Critics. None of the ancient Treatises that are said to have been written by Artists upon Painting being now extant; it is no wonder that nothing is handed down to us concerning the mechanical Part of it, or the Management of the Pencil and Handling: Other Authors would naturally take notice of those Qualities only that belong to Painting, in common with Poetry and Oratory, and other Subjects of which they were expressly Writing; or of what more immediately relates to Invention, Distribution, Composition, Truth, Beauty, Greatness and Grace, and their delightful Effects on the Mind. And indeed all that can be said, except by Artists to Artists, about the technical Part, can amount to little more than what is said in general of Words and Phrases by those rational Critics on Writing, who meddle more with Sentiments than Words; That the Strokes of the Pencil, like Words, ought to be the properest that can be chosen for conveying the Ideas and Sentiments, that are intended to be expressed by them with due Warmth and Vigour, or, in other terms, that they ought to be suitable to the Subject. Learning to manage the Pencil, is to Painting, what acquiring a Language is to Writing: In order to paint or write sublimely, the chief thing is to be able to think sublimely. And therefore as all the Observations, which ancient Critics have laid down concerning sublime Thinking, must equally relate to all Composition; to Painting as well as to Poetry and Oratory; so they not only tell us, that good Writing is good Painting

by

modo id picturâ intelligi posset) ut caveret, nequid perficeret imprudens, quod offenderet animos hominum, aut quidquam, equo oriretur aliquis dolor. Nos quidem virtutes, sic nate sumus, ut tibi serviremus: aliud negotii nihil habemus, &c. *Cic. de fin. lib. 2. N^o 21.*

(57) It is needless to repeat here the Passages that were quoted in speaking of the Greatness of *Apelles*, *Euphranor*, *Nicias*, *Neleus*, and others. Grandeur, Majesty, Sublimity, are expressly ascribed to their Works, &c.

(58) See *Longinus*, *sect. 7.* & *Plin. l. 35.*

(56) *Xenophon. Memorab. Socratis. c. 22.*

by Words (59), but they have treated all these Arts conjunctly, and have chosen to illustrate each of them by comparison with the others (60).

THESE Authors have remarked, that different Subjects touch and affect the Mind differently, or excite different Thoughts; and hence it is, that Subjects are divided into different Classes, as for instance, the Sublime, the Pathetic, and the Tender; Anger, Fury, and the rough Passions awaken strong Thoughts; Glory, Grandeur, Power, move great Thoughts; Love, Melancholy, Solitude, and whatever gently touches the Soul, inspire tender ones. They have observed, that it's sublime Thinking that alone can produce Sublimity in Composition; and that the true Sublime can only proceed from a great Mind: *it is its Image or Sound reflected.* But tho' Greatness of Mind must be original or from Nature, yet it may be exceedingly improved by the Study of sublime Writings and Paintings, joined with the Contemplation of Nature; or, in general, by being conversant about great Objects and suitable Representations of them: Natural Greatness of Mind (say they) stands in need of restraints, and may be guided and assisted by Art, or judicious Rules. And, in fine, he who understands thoroughly the Management of a Pencil, like one who is absolutely Master of a Language, if he is able to conceive great Thoughts and Images in his Mind, by which he is himself greatly moved, will not fail to move others, by expressing himself naturally, and as he is moved within. Upon these, and many other Topics relating to the Sublime, have ancient Criticks largely insisted (61).

BUT hardly will any one expect that I should, in an Essay of this kind, repeat what hath been said by ancient Criticks upon the Sublime, and its Sources and Effects. It will be readily acknowledged, that the Ancients thoroughly understood the Sublime: And it cannot be imagined, that those Authors who have so well defined the Sublime in Writing, would have ascribed the same Excellency to Paintings, had they not felt them, to deserve so noble a Character, by producing the same Effect on their Minds. They could not surely mistake with regard to a Power and Efficacy they have so completely described, and concerning which they have laid down such excellent Rules. We may therefore justly conclude, that those Painters who are commended by *Aristotle, Varro, Cicero*, and other Ancients, for representing the noblest, the sublimest, the most heroic Subjects, with due Force and Energy, were really sublime Painters.

WHAT I would chiefly observe on this Head is, that those ancient Painters who are said to have excelled in the Sublime, chiefly painted moral Subjects: And that all the ancient Criticks have owned that the Perfection of the Sublime is to be found in truly virtuous and generous Sentiments and Actions. It is indeed of those principally that the Mind naturally says, "It is Sublime, Divine, God-like." Whence it follows that a Poet or Painter who doth not understand the Sublime of Sentiments and Actions cannot possibly produce Works of the noblest and sublimest Kind. *Longinus* censures (62) *Homer* for attributing several things to the Gods, which if they are not taken in an allegorical Sense, are impious, being far beneath the Majesty of the immortal Powers: And how much more excellent and sublime (saith he) are those Passages in which the Poet describes them, as they really are, majestic, great, and pure! The same Critick (63) observes in another place, that there is nothing in this Life so great as the just Contempt of Riches, Honours, Dignities, Empires, and all those pompous Appearances of Grandeur, which are so apt to dazzle vulgar Eyes, and to attract their Admiration, when these come into competition with Virtue and Duty. Nothing raises or exalts the Mind so highly as virtuous Sentiments, because nothing is in itself so great and noble as a truly good and virtuous Mind. He therefore who would merit the Character of a sublime Painter, must have a strong and lively Sense of Virtue; true Greatness of Mind; and employ his Pencil to display the Beauties and Excellencies of Virtue, and the Turpitude of Vice.

BUT besides the Greatness, strictly so called, which belongs properly to the Subject, and arises from its Greatness, there is another Greatness in Painting which lies in the Manner; by which a Picture may be rendered great, whatever the Subject may be, that is, however familiar and common. Now this may be resolved into these three finest Secrets of almost every Art; for they extend not only to Poetry and Painting, but in a considerable degree

(59) See *Longinus de Sublimitate*, Sect. 15. *πρὸς τὴν τῶν λόγων τὴν ὑψηλότητα*. Definitur vulgo visio, quivis conceptus mentis orationem generans, undecunque ille excitetur: peculiariter autem in illis nomen obtinuit, quum quis eorum, quas dicit, rerum imagines adeo efficaciter cogitatione sua depingit, ut affectum vehementiam, velut instinctu quodam numinis extra se raptus, cernere eas oculis, ipsique ostendere auditoribus videatur.—oratorie vero, ut, quicquid dicitur non tam dici videatur, quam sub aspectum ipsum subjici.—

(60) So *Aristotle, Cicero, Horace, Quintilian*, &c. as has been already remarked. So likewise *Longinus* very frequently. See particularly Sect. 17. Nec multum differt quod in pictura evincere solet, &c.

(61) All these Observations are fully discoursed upon by *Longinus*. See what he says of Nature and Art, f. 2. Naturam in elato dicendi genere plerumque sui juris esse & arbitrii; verutamen non ita temere ferri, omnique omnino rationis expertem esse, ut non quibudam quasi frans artis, &c. And Sect. 8. De quinque sublimitatis veluti fontibus. And Sect. 9. De sensuum altitudine; where he says, Sublimitatis hocce genus verè animi magnitudinis tanquam imaginem quandam esse, seu repercussum sonum, &c.

(62) *Longinus de Sublimitate*, Sect. 9.

(63) Sect. 7.

degree even to Gardening, or the laying out of Fields with good Taste. For what else is that but producing a fine Landscape, or rather a variety of them?

A Picture ought to have variety enough to fill the Mind agreeably; and to entertain the Eye while it travels over it with many delightful Surprizes. So strict ought the Unity of a Picture to be, as it hath been already observed, that the Eye may be necessarily reduced by every part it contemplates, to what is principal in the Composition: But, at the same time, so curious, so nice and exquisite ought the Choice of the Parts to be, that the Uncommonness of each Figure in its kind may wonderfully strike the Beholder, and raise his Admiration of the Genius that could set his main Subject in so fine a light, by such a happy variety of subaltern Parts, so excellently adapted to his purpose; whilst each of them singly considered is exceedingly rare and entertaining, natural, but uncommon, or such Nature as one seldom sees. *Annibal Carrache* (64) said, that a Picture ought not to consist of more than twelve Figures. But with respect to number of Figures, perhaps no general Rule can be laid down besides this, that the Piece ought to fill and occupy the Mind without fatiguing or over-straining it, in order to comprehend the whole. The Mind, in order to be pleased, must be put to some trial of its Force: It must not however be over-powered; for thus it is vexed and fretted, because it is in a manner upbraided. But the Force of the Mind to comprehend a Whole, in the just Sense of this Rule, ought not to be measured from the Strength or rather Weakness of those who are not yet able to take in, at one view, a very complex Piece; but from the greater Capacity and higher Reach of those, who by due Culture and Practice, have attained to a very vigorous comprehensive Imagination. Otherwise great Genius's would be sadly cramped in their Works. It is the same here as in Poetry, or in Architecture and Musick. On the contrary, tho' those Pictures are far from being despicable, which every ordinary Mind yet unpractised in judging of such Compositions, may easily compass at first sight; yet it is not the Painter's, nor the Poet's Business to lower himself in his Performances to the reach of weaker and unimproved Minds; but it is ours to raise and improve our Imaginations to such a pitch of Perfection, that we may be able to comprehend with tolerable ease, whatever the greatest Painter was himself able to conceive in his own Mind as one Whole.

Of Variety and Surprizes.

THIS is certain, that as the Mind, in order to be pleased, must perceive Unity of Design; so its delight will be exceedingly heightened, if every Figure in the Picture, at the same time that its Aptitude to the principal Scope of the Piece is clearly perceived, agreeably strikes and surprizes us by its Newness or Uncommonness; and thus is by itself capable of affording very considerable Entertainment to the Eye.

ANOTHER Quality in Pictures which shews Strength of Genius, and gives Greatness to a Work, whatever the Subject of it may be, is an apt and elegant Choice of Contrasts. Figures must be so placed in a Picture as to produce Harmony to the Eye, as a Concert of Musick does to the Ear; but this Harmony is then most delightful and entertaining, when it is perceived to result from a very nice Diversity of Characters, Ages, Passions, Complexions, Airs, Forms, Gestures, and Attitudes. Then is the Piece most charming, when all the Figures in it mutually set off one another to great advantage, and thus make a beautiful melodious Whole; when every Posture, Complexion, Action, and, in one word, every piece of Drapery, and every Ornament, gives force to all the rest of the Parts, and Beauty and Harmony, as well as Spirit and Relief, to the Whole. The pleasing Effect of this Art, and its necessity in order to make an agreeable Picture, may be easily comprehended, if one will but reflect upon the manner in which different Characters in a Poem heighten and illustrate one another by Contrast; and on the necessity of this, in order to make a dramatick Piece, or even a Dialogue truly entertaining. But it will be best understood in Painting, by giving attention to the Contrasts that charm us in any Piece of Nature; for that is indeed one of the principal Sources of our Delight and Admiration, when we behold any beautiful Landscape in Nature; or any real Assemblage of living Figures, when they are gathered together in different Groups, to hear a Discourse, or to behold any amusing or interesting Sight.

Of Contrasts.

NOW many ancient Greek Painters are highly commended for their excellent Taste in the Choice of rare uncommon surprizing Figures; and for the variety of their Airs of Heads, Actions, Positions, and Characters, while, at the same time, every part was duly adapted and subordinated to what was principal in their Pictures. And *Quintilian* (65) justly

The ancient Painters studied and excelled in these.

(64) See *Du Pile's* Notes on *Fresnoy's* Poem *De Arte Graphica*, upon these Lines:

*Pluribus implicatum personis drama supremo
In genere ut rarum est; multis ita densa figuris
Rarior est tabula excellens.*

The Reasons which he gave were, first, that he believ'd there ought not to be above three Groups of Figures in any Picture: And secondly, that Silence and Majesty were of necessity to be there, to render it beautiful; and neither the one nor the other could possibly be in a Multitude and Crowd of Figures.

(65) *Quintilian*, *Instit.* l. 2. c. 13. *Expediit autem sæpe mutare ex illo constituto, traditoque ordine, aliquæ, & interim decet, ut in statuis, atque picturis videmus, variari habitus, vultus, status, &c.* *Horace* speaking of painting a variety of Characters in Poetry, calls these *operum colores*.

*Descriptas servare vias operumque colores,
Cur ego, si nequeo ignarus, postea salutor.* *Art. Poetica.* *Colores*, i. e. say the Scholasts, *varietates, nature discrimina, caractères.*

observes, that without these Qualities; without variety of Contrast in particular, no Picture can long detain the Eye, or agreeably employ the Imagination. Many however of the great Masters among the Moderns have fallen into what is called the Manierato, and have not studied enough to give Diversity of Complexions and Characters; or at least of Attitudes and Draperies in their Pictures: And not a few of the ancient *Roman* Pieces now published, tho' there is a great deal of Beauty in them all, have the same fault.

ANOTHER most important Secret in Painting may be called concealing Bounds. It consists in giving a very large, and, as it were, unbounded Prospect to the Eye. It is needless to insist long on this head. Every one feels that the Eye hates to be stinted and confined; and that the Imagination is wonderfully charmed by wide expanding Views. Hence it is, that placing several living Figures, and other Objects in a Picture at a great distance, representing a fine open variegated Sky, an extensive Landscape, noble Pieces of Architecture; or on other occasions, huge Mountains, Rocks, and other such towering, awful Objects, have such a wonderful Effect upon the Mind. Whatever is pleasing and delightful in Nature, will be so when it is well represented; and who is not sensible of the difference between one Scene in Nature and another; and whence that proceeds? Commonness, Want of Diversity, Defect in Colouring and Contrast, but above all Narrowness and Confinement, are the Causes to which our Dissatisfaction with any real Landscape is chiefly owing. This Rule extends not only to Landscape-Painting, properly so called, but to moral or historical Pieces; for tho' in all Imitations of Nature by the Pencil, as well as by Description, every thing ought to be submitted to what is chief in the Piece; yet even in representing an historical Subject, in which moral Life is necessarily principal, the Scene of the Action ought not to be neglected, but ought to be as pleasant and entertaining as may be, consistently with historical Truth, and the Subject itself: it ought to be fitted to set off the Story to the best advantage.

ALL these Qualities are requisite to truly beautiful Composition in Painting; and wherever they are found, there, is Greatness felt in the Invention, in the Taste and Manner, that exceedingly transports the Mind, affording it variety of surprizing and agreeable Entertainment. Those who have great Minds will naturally seek after Greatness in the Subjects; yet there is a very considerable Satisfaction arising even from the lowest, that is, the most ordinary Subjects, when by those happy Circumstances that have been mentioned, they are exceedingly raised and greatness above common ordinary Nature. A Subject which cannot be naturally wrought into a beautiful pleasing Whole, by means of such Art and Contrivance, is by no means proper for the Pencil: However naturally it may be represented, the Choice of it will be justly looked upon as an Argument of a very low and uninspiring Genius; or of a mean and groveling Taste.

Of Easy Painting. THERE is another Quality often recommended as absolutely necessary to the Perfection of Painting by ancient Authors, which may seem at first sight not compatible with Strength, Force, and Greatness; and that is an appearance of Freedom and Ease. It consists in hiding Art by Art; or in giving an agreeable Semblance of unlaboured and natural to a Work, which for that very reason cost the severest Study; as every one who sees himself to try must find. It is well observed by several Ancients, that Flatness and Puerility are not more opposite to the Sublime than that Fury, Violence, or Extravagance which is often mistaken for Strength and Energy of Expression. This last is called by *Longinus*, (who treats (66) of both these Opposites to the Sublime) the *Παρενθροπος*; and he gives an excellent Description of that fault in Writing, which is easily applicable to the other Arts, to Painting and Sculpture. Every thing, as he observes, hath its proper Measures and Bounds. A Bully is not more different from a Hero, or a drunken Man from a sober, than true and becoming Expression is from the wild, the affected, or over-done.

ON the other hand, as in Poetry there are some things which must be written with strength, that nevertheless are easy; so is it with regard to the other polite Arts. The Statue of the Gladiator, though represented in such a Posture as strains every Muscle, is as easy as that of *Venus*; because the one expresses Strength and Fury as naturally as the other doth Beauty and Softness. The Satyr in the Collection of ancient Paintings annexed, though it is a Character very boldly and strongly marked, is as easy as the young Faun offering a Gift to *Pomona*, which is exceeding soft; or as that Goddess, which is indeed a very simple, easy, and graceful Figure; or as any of the Figures in the Marriage, which are so light and charming.

THE Passions are sometimes to be roused, as well as the Fancy to be entertained; and the Soul to be exalted and enlarged as well as soothed. And as in Writing (67) this often requires a raised and figurative Style, that Readers of low cold Imaginations, or soft and languid Tempers, are apt to reject as forced and affected Language; so in Painting, to Spectators

(66) *Longinus de Sublimitate, Sect. 3, & 4.*—Quippe qui furere apud sanos, & quasi inter sobrios bacchari violentus videatur.

(67) See *Guardian*, Tome 1. Number 12, and 15.

Spectators of the same Make and Temperament, due Strength of Expression, a proper heightening of the Features, and such a bold Pronunciation of the Muscles as the Subject requires, often appear wild and extravagant. Nature hath given every thing its peculiar and distinguishing Properties and Characteristics, and hath, as it were, appointed even different Garbs for different Things. And as in Writing, every thing that is agreeable to Nature, and express'd in Language suitable to it, is justly said to be written with ease; so in the other Arts, for the same reason, whatever Object is exhibited agreeably to its Character, whatever is set to view in its properest Light, and with the Colouring and Dress that is most suitable to it, is represented naturally, without Affectation, or with Freedom and Ease. There is an easy Mien, an easy Dress, peculiarly so called; and so likewise there is an easy sort of Writing, properly so denominated. And those who understand what that is, will be at no loss to find out its analogous kind in Painting. Different Subjects affect the Mind differently. The Thoughts which love Melancholy, Solitude, the pastoral Life, and whatever gently touches the Heart and softens it, are those, which strictly speaking, are called easy ones. Such were the Subjects *Protogenes* and others amongst the Ancients painted, and among the Moderns *Parmegiano*, *Guido*, and *Albano*.

BUT the Notion of Ease, as it is opposed to what is stiff, laboured, and affected, cannot be better stated than by the above-mentioned Explication of it. It consists in concealing Labour and Art (68). And with regard to it, no other Rules can be laid down but those which are given about easy Writing. In order to attain to that Charm in any Composition of whatever sort, one must think easily: And when the Subject is clearly and distinctly conceived; when the Thoughts are natural, just, and rightly digested, then will the Author or Painter acquit himself with ease in his Performances. This Talent, like every other Quality of the Mind, must be in some degree natural; it can never be acquired by force, no more than an easy Behaviour by all the assistance of Rules. But it may be improved into Perfection by reading the best Authors, and above all by Conversation with the politer Part of Mankind. The mere Scholar can never have it in any considerable degree. All who have been most distinguish'd for it in their Works of whatever kind, have been Men vers'd in the World, and of a truly genteel, easy, elegant Turn of Mind. The two best Advices that can be given concerning it are to consult our Genius, and to attempt nothing above it, or repugnant to it.

*Sumite materiam vestris qui scribitis aquam
Viribus, & versate diu quid ferre recusent
Quid valeant humeri: cui lecta potenter erit res,
Nec facundia deseret hunc, nec lucidus ordo.*

Hor. de Arte Poetica.

And not to endeavour to communicate to others what we do not clearly perceive, and strongly feel within ourselves.

*— si vis me flere, dolendum est
Primum ipsi tibi; tunc tua me infortunia ledent.*

Hor. ibidem (69).

WHATEVER really comes from the Heart will go to it, and appear easy and natural; because in that case the Author is guided by Nature, and moves as it dictates, without any Restraint, Disguise, or Affectation. These Precepts of *Horace* do not merely relate to Poetry; but extend equally to Painting. And indeed as he sets out by comparing the one with the other, so he seems to have both in view throughout that whole Master-piece of Criticism.

BUT to proceed: The Perfection of Oratory, Poetry, Painting, and of every Art, is said by *Cicero* to consist in the *τὸ πρῶτον*, that is, Decorum (70). "It is this (saith he) that is most difficult to obtain in Life, or in Art: It is the supreme Beauty in both: And it is to our Ignorance of this, that many Faults not in Life and Conduct only, but in Poems and Orations are owing. The good Painters have exceedingly studied it. *Timantes* shewed his just Taste of it in his Picture of *Iphigenia*, by veiling the Father. This was not only a most happy way of expressing his extreme Grief, by a tacit Confession of the impossibility of painting it; but a more judicious, decent way, as it could not have been represented more bitter and vehement than that of all the other Persons in the Picture, who were each so violently afflicted, without being disagreeable, or giving too much pain to the Spectators; which ought carefully to be avoided in Painting as well as in Poetry (71).

Of Decorum.

(68) *Interea novum mira feliciter arte
Sculpsit ebur; formamque dedit qua femina nasci
Nulla potest: operisque sui concepit amorem.
Virginis est vera facies quam vivere credas:
Et si non obstat reverentia, velle moveri.
Ars adeo latet artis sua.*

Ovid. Metam. l. 18. ver. 247.

(69) So *Quintilian* in several places. Nec agamus rem alienam, sed assumamus parumper illum dolorem. *Ist.* l. 6. c. 1.—Imagines rerum quicquid bene conciperit, is

erit in affectibus potentissimus. *Ibidem*. Primum est bene affici, & concipere imagines rerum, & tanquam veris moveri. l. 2. c. 3.

(70) *Cicero ad M. Brutum Orat.* N^o 21.

(71) *Longinus de Sublim.* f. 9. censures this Fault. At vide quam dissimile sit illud ex *Alphide* Hesiodum de *Juflitia*, si tamen hoc Hesiodi poemation est. Non enim tam horribilem nobis ejus imaginem objecit quam ingratam odiosamque.

"THIS Decorum is of vast extent; it comprehends, according to *Cicero*, good Taste in the Choice of the Subject, and in the Disposition of every part with relation to the principal End of the Whole. It consists chiefly in Justness, Truth, and Beauty of Sentiments; in Propriety of Expression, and in giving every Object its proper Character and Place in a Composition: But it extends, as in Oratory, so likewise in Painting, not to the Sentiments only, but to the Diction in the one, and to the Colouring in the other. The Subject must be decent; and the Expression must be agreeable to the Subject; every Ornament must be correspondent to the Genius of the whole Piece; all the Colouring must be on the same Key; or partake of the Character of the principal Figure. It is not enough that a part be beautiful in itself, it must belong to the Design, and be strictly subservient to it." This, I think, is a just Commentary upon what *Cicero* says of the Decorum. And *Vitruvius* (72) speaking of Painting, tells us, that Truth is not sufficient to recommend it, but that Decorum is also absolutely requisite; and that, not only in the Composition itself, but in the Adjustment of Paintings to the Nature, End, and Genius of the Places they are intended to adorn.

Of Simplicity, or
Frugality.

BUT the full Meaning of what the Ancients understood by this Decorum will be more evident, if we consider that it is often called by them by another Name, that signifies (73) Frugality and good Oeconomy, and is often illustrated in their Writings by Similitudes taken from Simplicity, Elegance, and good Taste in Dress; in giving Entertainments, and in the whole of true Management and Behaviour in Life. Nothing is more repugnant to it than Profusion of Ornaments. It is in Art, what *Horace* calls in Attire, *Simplex munditiis*; a Character that is literally due to all the Draperies of the Figures in the ancient Pieces now published. "Every thing, says *Cicero*, has its Measure, and the greatest Secret in Composition of every kind is to know how far to go. But yet the too much is more offensive than the too little (74)." True Elegance is rather frugal and reserved, than lavish and excessive, like Nature itself, the true Rule and Standard of all Art and Taste. The Perfection of true painting of Nature, whether by Words, or by the Pencil, lies in selecting proper Circumstances, and placing them in agreeable Lights; that is, in such as will affect the Fancy in the most delightful manner. And therefore not only Liveliness of Fancy is requisite to be able to call up a great variety of Images, but also Accuracy of Judgment, and Elegance of Taste, to chuse those that are sufficient, and most proper to set forth an Object in its best, its most pleasing and instructive View. The Painter, as well as the Poet, of a rich Imagination, must therefore learn to deny himself, and to be able to reject fine Embellishments and Decorations, when the Subject does not require them; or when they would not be in their place: more especially in representing those Subjects, which, the more simply they are conceived, and the more plainly they are expressed, give the Soul proportionably the more pleasing Emotions: Other Embellishments added to them, as it is well said by some Author, serve only to hide a Beauty; however gracefully they are put on, and are thrown away like Paint on a fine Complexion. Many Painters, as well as Poets, have displayed in their Works a great Fertility and Liveliness of Imagination; but few have been able to controul their Fancy, conceal their Art, and represent Objects in their simplest and purest Light, without any foreign, borrowed, unnecessary Ornaments; by selecting such Circumstances, as shine by their own intrinsic Beauty. All this is admirably explained by *Horace*, with respect to both the Sister-Arts.

*Inceptis gravibus, plerumque & magna professis
Purpureus, late qui splendeat, unus & alter
Assuitur pannus: cum lucus & ara Dianæ,
Et properantis aque per amenos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus:
Sed nunc non erat his locus: & fortasse (75) cupressum
Scis simulare: quid hoc si fractis enatat exspes
Navibus, ere dato qui pingitur.*

The

(72) *Vitruvius*, l. 7. c. 5. Neque picturæ probari debent quæ non sunt similes veritati; nec si factæ sunt elegantes ab arte, ideo de his statim debet repente judicari, nisi argumentationis habuerint rationes sine offensionibus explicatas. Etenim etiam Trallibus cum Apaturius Alabandeus eleganti manu finxisset scenam, in ea quæ fecisset pro columnis signa, centaurisque sustinentes Epistylia, coronasque capitibus leoninis ornatas: præterea supra eam nihilominus episcenium, in quo Tholi, Pronæ, semisæptia, omnique tecti varii pictoris fuerat ornatus. Itaque cum aspectus ejus scenæ propter asperitatem eblandiretur omnium visus, & jam id opus probare fuissent parati, tum Licinius mathematicus prodit, & ait Alabandeus satis acutos ad omnes res civiles haberi, sed propter vitium indecentiæ insipientes eos esse judicatos; quod in Gymnasio eorum quæ sunt statuas, omnes sunt causas agentes; in foro autem discos tenentes, aut currentes, seu pila ludentes. Ita indecens inter locorum proprietates status signorum, publice civitati vitium existi-

mationis adjecit. Itaque Apaturius contra respondere non est ausus, sed sustulit scenam, & ad rationem veritatis commutatam, postea correctam approbavit.

(73) Compare what *Cicero* says, *Orator*. n. 25. Nam sicut in Epularum apparatu, &c. with *Quintilian*, *Instit.* l. 8. c. 3. Nam ipsa illa, æstiva simplex & inaffectata, &c.

(74) *Cicero ibidem*. In omnibusque rebus videndum est quatenus. Etsi enim suis cuique modus est, tamen magis offendit nimium quam parum, &c.

(75) The old Scholiast observes on this Passage, Inepus pictor vix aliud noverit, quam denique depingere cupressum: a quo cum naufragium quidam peteret, ut vulgum suum & naufragium exprimeret, interrogavit, num ex cupresso aliquid vellet appingi.

The Rule is, *Denique sit quodvis, simplex duntaxat & unum.*

And in this does Beauty, Simplicity, and Order consist, even in disposing all things justly, and in being able to reject whatever is not strictly relative to the Subject.

*Ordinib hæc virtus, erit & Venus, aut ego fallor
Ut jam nunc dicat, jam nunc debentia dici
Pleraque differat, & præsens in tempus omittat :
Hoc amet, hoc spernat promissi carminis auctor.* Hor. Art. Poetica.

IN fine, the Quality which is pronounced by the Ancients most essential to good Painting, is called by them Grace (76). This we are told comprehends Truth, Beauty, Ease, Freedom, Spirit, Greatness, all these are necessary to it ; yet it superadds something to them, which it is exceeding difficult to describe by Words. We find by their Accounts of it, that its greatest opposite is the *ακαχοζηλος*, or over-diligence in finishing. The Pictures of *Protagenes* wanted Grace, because he did not know when it was time to give over. It is extremely rare and difficult to give Grace to a Piece ; and yet there is a certain Air of Negligence, says *Cicero*, that is a main Ingredient in every kind of Grace, as well as in that of Drest. Simplicity is inseparable from it. It is far removed from Superfluity and Affectation. Whatever is graceful is likewise truly beautiful and great ; yet Grace is something distinct from both : For it is Grace that distinguishes Greatness from the Rough and Savage ; and it is Greatness, on the other hand, that supports Beauty from degenerating into the Languid and Insipid. It is withal a mistake to imagine, that Grace is peculiar to one Character ; on the contrary, each Character hath its peculiar and distinguishing Grace. Meekness hath its Grace as well as Majesty. Humility hath its Grace as well as Magnanimity. Cheerfulness may be graceful ; and Tears are often exceedingly so. Even Anger and a Frown may be graceful ; and Fear itself frequently adds a very great Beauty and Grace (77). It results from the whole, and yet belongs to every part, the very Folds of the Draperies not excepted.

Of Grace.

BUT it is vain to attempt to define that Charm which the Ancients themselves have pronounced so inexplicable by Words. It may be clearly discerned, or rather felt in the Works of *Raphael*, and in the Antiques upon which that most perfect Master of Greatness and Grace formed, or rather perfected his Taste. And several Writers on Painting have made many very useful Remarks upon the Proportions observed in the Antiques, and by those who studied and imitated them ; upon their beauteous Airs of Heads, the easiness of their Attitudes, the just Ponderation, as it is called by Artists, of Figures ; the Largeness, the Squareness, the bold Pronunciation of the Contours, or their delicate Windings and Contrasts ; their exquisite Taste of Draperies ; and many other Excellencies in the Design and Workmanship of the best Masters, from which Greatness and Grace result. There are many excellent Observations in *Lomazzo's* Treatises on Painting (78), to this effect. But none perhaps hath better treated this Subject than Mr. *Richardson* (79). It is well worth while to insert here some of his judicious Observations.

“ WHAT it is that gives the Grace and Greatness I am treating of, saith he, is hard to say. “ The following Rules may however be of some use on this occasion.

“ THE Airs of the Heads must be especially regarded. This is commonly the first thing “ taken notice of when one comes into Company, or into any publick Assembly, or at “ the

(76) See what is said in the Notes on the second Chapter of *Apelles*. And to the Passages of *Cicero* and *Quintilian* referred to concerning the Decorum, may be added what *Cicero* says (*De Orator. l. 1.*) *Roscium sæpe audio dicere, caput esse artis docere ; quod tamen unum esse quod tradi arte non possit. See Quint. Inst. l. 8. c. 3.* Virtus & gratia in omnibus operibus efflorescens, res est protus admiranda, & quamvis discretæ orationis vim exsuperans. Maxime quidem idonea est conspici, omnibusque pariter idiotis, atque artium harum intelligentibus perspicendam se præbet, oratione tamen eam explicari etiam iis est arduum, qui plurimum dicendo valent. Quisquis itaque qualemcunque hanc vim explicari sibi verbis requirit, plurimarum quoque aliarum insignium atque ineffabilem rerum rationem pari jure postulabit. Quidnam videlicet in corporum pulchritudine vocamus *ἄρσιν*. Quid in mobili illa modulatione ac flexu vocum *ἑρμηνείαν*, quid in omni convenientia temporum sit *ῥυθμὸς* atque *ἑρμηνεία*. In omni denique opere atque in omni re gerenda, quifnam sit ille qui dicitur *χρῆσις*, quemadmodum etiam τὸ μέγεθος in quo consistat. Sensus enim horum singula, non oratione comprehenduntur. *Dion. Halic. in Lyfia.*

*Tutatur favor Euryalum, lacrymaque decoræ
Gratior & pulchro veniens in corpore virtus.*
Virg. *Æn. 5.* ver. 313.
*In gremio vultum deposuistque suum
Hoc ipsum decuit : lacrymæ cecidera pudicæ
Et facies animo dignaque parque fuit.*
Ovid. *Fast. l. 2.* ver. 755.
Ingentes animæ & dignas Jove concepit iras.
Ov. *Met. l. 1.* 166.
Et timor ipse novi causæ decoris erat.
Ov. *Fast. l. 5.* ver. 608.
—— *parit illa ; metuetque
Et colus, & fufus digitis cecidere remissis.*
Ipsæ timor decuit. — Ov. *Met. l. 5.* 229.
*Miscetur decori virtus, pulcresque severo
Armatur terrore pudor.* Claud. de Prob. &c.
Nescia quid sit amor ; sed erubuisse decebat.
Ov. *Met. l. 4.* 330.

(78) *Lomazzo* in his *Trattato della Pittura* of the Bel-
lezza of the Antique, p. 291, 296. and of Draperies, p.
445.

(77) *Dulce ridentem Lalagen amabo
Dulce loquentem.* Hor. *Car. l. 1.* Od. 22.
Dulce ridere. Hor. *Ep. 7.* l. 1.

(79) Mr. *Richardson's* Discourse on Painting.

" the first sight of any particular Person, and this first takes the Eye, and affects the Mind
 " when we see a Picture, a Drawing, &c.

" THE same regard must be had to every Action and Motion. The Figures must not
 " only do what is proper, and in the most commodious manner, but as People of the best
 " Sense and Breeding (their Character being considered) would or should perform such Ac-
 " tions. The Painters People must be good Actors, they must have learned to use a hu-
 " man Body well; they must sit, walk, lie, salute, do every thing with Grace. There must
 " be no awkward or affected Behaviour, no strutting, or silly pretence to Greatness; no
 " Bombast in Action: nor must there be any ridiculous Contortion of the Body: nor
 " even such Appearances, or Fore-shornings as are disagreeable to the Eye, &c.

" THE Contours must be large, square, and boldly pronounced, to produce Greatness;
 " and delicate, and finely waved and contrasted to be Gracious. There is a Beauty in a
 " Line, in the Shape of a Finger or Toe, even in that of a Reed or Leaf, or the most
 " inconsiderable things in Nature. I have Drawings of *Giulio Romano* of something of
 " this kind; his Insects and Vegetables are natural, but as much above those of other Painters
 " as his Men are, &c.

" BUT this is not all; Nature with all its Beauties has its Poverties, Superfluities, and
 " Defects, which are to be avoided and supplied, but with great Care and Judgment, that
 " instead of exceeding Nature, it be not injured. There is (for example) great Beauty
 " in a certain Squareness in pronouncing a Feature, or any part of a Figure: This some
 " have carried to excess, and have thereby discovered they knew something, but not enough,
 " which is the case in many other instances. What is here said of Drawing is applicable also
 " to Colouring.

" THE Draperies must have broad Masses of Light and Shadow, and noble large Folds
 " to give a Greatness; and these artfully subdivided add Grace. The Linen must be clean
 " and fine; the Silks and Stuffs new, and the best of the kind. But Lace, Embroidery,
 " Gold and Jewels must be sparingly employed. It is of Importance to a Painter to con-
 " sider well the manner of cloathing his People. Howsoever a Figure be clad, this gene-
 " ral Rule is to be observed, that neither the Naked must be lost in the Drapery, nor too
 " conspicuous. The Naked in a cloathed Figure, is as the Anatomy in a naked Figure, it
 " should be shewn, but not with Affectation, &c."

NOW are not all these Excellencies very remarkable in the ancient Pieces of Art that
 are justly admired? Are they not likewise very observable in the Works of *Raphael*, and of
 the other best modern Painters? And are they not what chiefly constitute the Beauty of several
 of these ancient Paintings which are added to this Treatise? I am far from imagining those
 Pieces equal to the Works of *Apelles*, *Protogenes*, *Euphranor*, or *Nicias*, so highly re-
 nowned for the Beauty, Grace and Greatness of their Works. The greater part of them,
 are not improbably but Copies by the Pencil from *Greek* Bas-reliefs. But how sweet,
 pleasant, comely and gracious are almost all the Heads and Attitudes, that of the Bride in
 particular, and of the Figure touching a musical Instrument in the Marriage? And to men-
 tion no more of them at present; all the Airs of the Heads in the Rape of *Europa*, have
 they not indeed that very same Character of Sweetness and Beauty for which *Guido* is so
 justly celebrated? How easy and natural are the Attitudes in all these Pieces? And as for
 the Draperies throughout them all; are they not in a most exquisite Taste? How simple,
 genteel, easy, natural, and flowing are they? The Naked is neither too conspicuous nor
 lost, it is shewn, but without Affectation. But whatever may be thought of these ancient
 Paintings, to which all who have seen the Originals will own, that both the Drawer and
 the Engraver have done justice; these Excellencies which Mr. *Richardson* points out as
 necessary to produce Grace and Greatness, are the very Attainments for which we have
 already found ancient Painters so highly praised by Authors, whose good Taste will no more
 be called into question, than their Acquaintance with the Works they describe. We have
 do not always speak of Beauties and Perfections, but often censure and blame; and many
 of the ancient Remains in Sculpture and Statuary do no wise fall short of the highest Beau-
 ties and Excellencies ascribed by ancient Authors to any such Performances.

*Lucian's perfect
 Beauty.*

BUT that no room may be left to doubt of the vast Perfection to which all the Arts
 of Design were advanced amongst the ancient *Greek* Masters, in respect of Truth, Beauty, Grace,
 and Greatness; it is not amiss to add at full length the delightful Account *Lucian* (81) gives
 of the distinguishing Talents and Excellencies of the most renowned ancient Artists, when
 he calls upon them to assist him in painting the Portrait and Character of his perfect
 Woman.

" LET her Head (says he) be as that of the *Cnidian Venus*, that Master-piece of Art: She
 " must have the flowing Locks, and graceful Eye-brows, which *Praxiteles* gave to that lovely
 " Figure,

(80) *Lucian, de Imaginibus.*

"Figure, and the like sparkling rolling Eyes insilling Love and soft Desire. But let her have the Breasts of *Alcamene's Venus* in the Gardens at *Athens*, and such slender, delicate, rosy Fingers: let the Tenderness and Softness of the Cheeks, the straight Nose, and all the Features resemble those of the *Lemnian Venus* by *Phidias*. The Mouth too must be by him, and the milky Neck like that of his *Amazon*. The *Sofandra* of *Calamis* will furnish us with the modest Vermilion, the pleasing amiable Smile, and the neat simple Dress; only our Lady's Head must be without any artificial Ornaments. We will paint her of the same Age the *Cnidian Venus* appears to be; for that we may see the Artist designed to express in her Look. But this is not sufficient; it remains to give all the Members of the Body their proper Colouring: For that contributes not a little to the Perfection of Beauty, and great regard ought to be had to the Propriety and Decency of Colours, in painting a compleat Beauty: That the Shades may fall as they ought, that what is darken'd may be agreeably so, and that the White may be of the fairest sort; while at the same time all is enlivened with a fit and becoming Red, celestial, rosy Red, Love's proper Hue. Whence then shall we fetch Assistance for this part of our Work, but from the Painters who have excelled most eminently in the fine Mixture of their Colours, and in a pleasant, charming Carnation? Let *Polygnatus* therefore, *Apelles*, *Euphranor*, and *Echion*, divide this Task among them. *Polygnatus* shall open, and spread her Eye-brows, and give her that warm, glowing, decent Blush, that so inimitably beautifies his *Cassandra*. He likewise shall give her a flowing, easy, genteel Dress, with all its tender delicate Weavings, part clinging to her Body, and part fluttering in the Wind. *Apelles* shall finish the other Parts after the Model of his admired *Panasté*; only the must not be altogether so pale; a little more Colour must be intermingled. We cannot give her more charming Lips than those of *Roxana* by *Echion*; unless *Homer*, the best of Painters, would lend us his Help, that her whole Body might be, as the Limbs of *Menelaus*, like Ivory dipp'd in Purple. Shall not he likewise give some Touches of Life and Cheerfulness to the Eyes, and add some Grace to the Smile? This is work for the Painters, Statuaries, and Poets. But that the whole may be Graceful as well as Beauteous, the *Graces* themselves must compleat the Piece: The whole Choir of *Graces* and *Cupids* must dwell in her Looks. We must paint her in some Action, and it shall be just as when I saw her walking with a Scroll in her Hand; one Page she had read, and she was running over the other with her Eye; but talking at the same time to one of her Attendants, not so loud as to be heard at any distance, but with a gracious enchanting Smile that shewed her ivory Teeth so fitly joined, and set together. But to make a perfect Picture, corporeal Beauty is not sufficient; it must be set off by its truest Ornaments, not purple and gold Stuffs, but Elegance and Simplicity of Manners; a virtuous, modest, humane, winning Air. And therefore the Philosophers must be called to aid us, in order to produce a compleat Beauty, according to the Manner and Taste of the ancient plastick Arts."

THIS masterly Passage of *Lucian* hath been often referred to in the Notes; but I reserved it to be inserted in this place, because it is hardly possible to imagine a finer Illustration of the many different Accomplishments it requires to make a truly beautiful and graceful Picture; or to give a better Account of the chief Excellencies of the Antique.

TO conclude, it hath been justly remarked by many, that a Painter in order to infuse Greatness and Grace into his Works, must have noble and fine Ideas; a very elegant and refined Taste; he must have a beautiful and graceful Turn of Mind. Such were *Nicomachus*, *Nicias*, and other ancient Painters who arrived to the greatest Perfection in their Art; such most eminently was *Apelles*. They could not otherwise have painted in such a masterly, sublime, great and graceful manner. For here certainly they received Maxim takes place, that one cannot communicate what he does not possess. He alone can give Grace and Greatness to his Productions, who possesses these Qualities not in Idea only, but in his Form and Make: and such will do it naturally, without labouring to attain to them, in consequence of their own great and graceful Manner of thinking. Grace will insinuate it self into all their Works who really have it in Possession and Habit, as it did into the Pictures of *Apelles*, *Raphael*, and *Corregio*, without the assistance of Rules; and operate in the same manner upon every one who sees them, as the Poet most charmingly and gracefully describes the Influence of Grace in outward Behaviour upon all who behold it.

*Illam quicquid agit, quoquo vestigia slectis
Componit furtim, subsequiturque decor.*

*Seu solvit crimes, furtis decet esse capillis;
Seu compsit, comptis est veneranda comis.*

Urit, seu Tyria voluit procedere palla;

Urit, seu nivea candida veste venit.

Talis in aeterno felix Vertumnus olympo,

Mille habet ornatus, mille decenter habet (81). Tibul. l. 4. El. 2.

BUT

(81) *Quintilian* plainly alludes to this Passage in his Description of graceful Behaviour. Neque enim gestum agentes furtim ille discantibus traditus prosequatur.

To what that Perfection was owing.

BUT to ascribe all the Perfection the Arts of Design had attained to in Grace, merely to the extraordinary Genius of the *Greek* Artists, would be doing injustice to a Country which is known to have produced at that time the most perfect Models of every Beauty, Virtue, and Grace. And therefore the same excellent Author we have already quoted on this Subject observes, that the principal reason why the *Greek* Artists, at the time that the Arts were in their Glory among them, arrived at such truly wonderful Perfection, is, that, "They painted and carved the *Greeks*. When you see and admire (says he) what they have done in Brass and Marble, what Majesty, what Beauty, what Grace their Figures express, remember *Salamis*, and *Marathon*, where they fought, and *Thermopylae*, where they devoted themselves for the Liberty of their Country."

RUBENS (82) is said to have given this reason why the *Grecian* Statues are so exceedingly beautiful, so far beyond common Nature, that the *Greeks* were really so themselves in their Persons, far superiour in Beauty, Proportion, and Grace to what we now commonly see. And that happened, as he observes, naturally and necessarily in consequence of their Temperance, and the Exercises that made a part of their liberal Education. There were Masters or Professors, as is well known, amongst them for forming the Youth early to Beauty, Activity, Vigour, and Grace. The Statuaries therefore and Painters amongst them had most perfect Originals, in respect of outward Grace to imitate. If they were but able to come up to those they had continually before their Eyes, they must have performed Works exceedingly perfect in Beauty and Proportion. But we are told, that not contented with what they saw, they endeavoured to improve upon Nature, and to out-do it. 'Tis not then to be wondered at, that their Performances are so noble; & so inimitable, since they had such uncommon Originals to equal, which they strove to excel.

BUT this Reason extends farther than *Rubens* carries it, and accounts likewise for their being able to paint and exhibit not only the outward Graces of the Body in their highest Perfection; but the Sublime of Actions and Characters; the Majesty and Grace of Gods and Heroes in such a masterly and truly wonderful manner. It was because no Nation ever produced such great Men, such eminent Virtues, such compleat Models of moral Perfection. What sets this Observation beyond all doubt is, that as the Arts never arrived at such a height of Excellence, or continued to flourish so long in any Country as in *Greece*; so it is remarkable that they degenerated among them in proportion as Virtue and publick Spirit declined. The Arts were at their highest pitch of Glory amongst them, whilst they had the most noble Examples before them, to inspire them with great Ideas, warm their Fancy with the noblest Enthusiasm; and to copy and emulate in their Representations of Men and Manners. It is commonly said of *Rubens*, that though he had a very extraordinary Genius, he could never, even after he had seen the Antiques, and the excellent Works of the best *Italian* Masters, get the better of that original Taste of Beauty he had early contracted. He still continued to paint *Flemish* Features and Proportions, and could rise to no higher Ideas of Beauty. And it is for the same reason morally impossible that the *Greek* Painters, Sculptors, and Statuaries could ever have attained to such sublime, noble Ideas; to such a truly admirable degree of Excellence and Perfection in their Imitations of Nature, (that the greatest Genius's have ever since beheld their Productions with Astonishment, and have owned their Inability to equal them) if the Nature they had before them to imitate had not been of the sublimest and most perfect kind; far exalted above common Nature. What *Cicero* says of their Oratory, may very justly be applied to the other Arts amongst them, to their Painting and Sculpture in particular, which were at least in equal Perfection with their Oratory. "It was owing (says he) to the extraordinary Politeness and Justness of Taste, that prevailed almost universally at *Athens*. Their Orators could not have obtained a Hearing, far less have gained Honour and Reputation amongst them, but by the purest and most perfect Eloquence. And all who seek Applause, naturally conform themselves to the Temper and Taste of their Judges; they exert themselves to the utmost to please them (83)."

THE great modern Masters seem to have fallen short of the ancient Artists, not in Genius, but chiefly on this account, that they had not such noble living Forms before their Eyes to raise and exalt their Conceptions. It is to the Study of the Antiques, that the Perfection the Art was brought to in *Italy*, is principally ascribed by the Masters themselves, as well as other Writers. The best Ideas of the most esteemed modern Masters, if they are not entirely taken from the ancient Remains; it was these excellent Works certainly that elevated and inflamed their Imaginations, while they strove to keep up to their

(82) So *Feltham* and *De Pile* tell us, who mention a Treatise of his *De usu Statuarum in Pittura*. So the Author of the *Reflexions sur la Poésie & sur la Peinture*, tom. I. sect. 38. *Rubens* dans un petite traité Latin que nous avons de lui sur l'usage des statues antiques qu'on doit faire en Peinture, ne doute point que les exercices en usage chez les anciennes donnaient aux corps une perfection à laquelle ils ne parviennent plus aujourd'hui.

(83) Semper oratorum eloquentiæ moderatrix fuit au-

ditorum prudentia. Omnis enim qui probari volunt, voluntatem eorum qui audiunt, intuentur, ad eamque, & ad eorum arbitrium & nutum totos se fingunt & accommodant itaque *Caria*, &c.—*Atheniensis* vero funditus e-pudiaverunt quorum semper fuit prudens sincerumque judicium, nihil ut possent nisi incorruptum audire & elegans. Eorum religioni cum ferviret orator, nullum verbum insolens, nullum odiosum ponere audebat. *Cicero*, *Orator*. N^o 8.

Truth, Grandeur, Beauty and Grace. This they themselves acknowledged. If therefore they were not able to come up intirely to the Perfection of the ancient Artists, to what Cause is it more natural to ascribe it than to this, that the later had far superiour living Models before their Eyes to copy after and emulate, in the Persons and Conduct of the great Men of those Times. *Pliny* (85) gives this remarkable Reason for the Decay of Painting in his Time, even the Decay of Virtue, or the Want of good Models to inspire the Artists with noble Ideas, and to raise their Minds to great Thoughts. And *Lomazzo* makes the same Observation about Painting in his time.

NONE who are conversant in the *Greek History* will think this Observation is carried too far. For what History, what Times, afford such amazing Examples of every great, joined with every amiable Quality and Virtue? But not to insist too long on what is so well known; what a high Opinion does it necessarily raise in our Minds of *Greece* in its best Estate, when we consider that *Rome*, proud haughty *Rome*, long after the better Days of *Greece*, sent thither her most illustrious Youths to be formed, or at least perfected! There they studied Philosophy and all the Sciences, moral Philosophy, just Reasoning, and true Eloquence. *Cicero*, even after he had gained great Reputation, was conscious to himself that something was wanting to make him a more complete Orator; and was not ashamed to become a Scholar in *Greece*. It was from *Greece*, even after it was sadly degenerated, that *Rome* derived its Philosophy and Oratory, all Sciences, all Arts, and all Politicness. What then must *Greece* have been in its better State (86)? And it cannot, surely, be thought to have been of small consequence to the imitative Arts, to have had the most perfect Originals to copy.

HAVING thus briefly considered the more essential Qualities of good Painting, mentioned by ancient Authors, have we not reason to infer, that *Socrates*, *Aristotle*, *Cicero*, *Quintilian*, and others, had a very full and compleat Notion of that Art, and that it was indeed in very high Perfection amongst the *Greeks*? From what hath been said, it plainly follows, that, according to their Ideas of it, a moral or historical Picture ought to be considered as a Poem, and ought to be examined in the same way, or by the same Rules and Questions, to prove which is one of the Points chiefly aimed at in this Essay.

IS the Subject worthy of being represented; and doth the Representation excite a lively and just Idea of it? To what End is the Composition adapted, and what Effect doth it produce on the Mind? Doth it duly fill and employ it? Have all the Parts a just relation to the principal Design? Doth it clearly strike, or is the Sight splitted, divided, and confounded, by Parts; either not essential, or not duly subordinated to the Whole? Is the Colouring proper to the Subject and Design; and is it of a proportional Character throughout the whole, to that of the principal Figure? Doth the same Genius and Spirit reign throughout all the Work? Is there a sufficient and well-chosen variety of Contrasts? Is there too little or too much? Of whatever kind it is, whether Landscape or Historical, doth it make a beautiful and great Whole? Is it a true and compatible Choice of Nature? Is there nothing repugnant to Nature's Laws and Proportions, her fixed and unalterable Connections? And above all, what Influence hath it upon the Mind? Doth it infill great, rare, beautiful, or delightful Ideas? Doth it spread the Imagination, light up the Understanding, and set the Mind a thinking? Doth it shew a fine Taste of Nature; an exalted Idea of Beauty and Grace; and raise the Mind to the Conception and Love of what is truly great, beautiful, and decent in Nature, and in Arts?

BY these and such like Questions ought Pictures, as well as Poems, to be tried and canvassed. And therefore the Examination of both is a truly philosophical (87) Employment,

(85) Ita est profecto, artes Desidia perdidit, & quoniam animorum imagines non sunt, corporum negliguntur. *Plin. l. 35.*

(86) Nothing can give us a higher Opinion of the *Greeks* in their best Estate, than the following Letter of *Pliny* the younger to *Maximus*, when *Trojan* gave him the Government of *Achaia*. "Remember *Maximus*, that you are going to *Achaia*, the true *Greece*, the Source of all Learning and polite Taste; where even Agriculture it self was first found out. Suffer not yourself ever to forget that you are sent to govern Freemen, if ever any deserved that Name. Men who by their Virtues, their great Actions, their Treaties, their Alliances, have preferred to themselves the Liberty they received from Nature. Revere the Gods their Founders. Respect their Heroes; the ancient Glory of their Nation, and the venerable, sacred Antiquity of their Cities; the Dignity, the glorious Achievements, the very Fables of that People. Remember that from them we derived our Laws; and that after we had conquered them, we did not impose our Laws upon them; but that they gave us ours when we entreated it of them, and

as before they felt the Weight of our Arms. In one word, it is to *Athens* you go, it is at *Lacedaemon* you are to command. It would be Barbarity and Inhumanity of the blackest kind, to rob them of that Shadow of ancient Liberty which remains to them, &c."—He adds, "Power is ill shewn by insulting. Veneration is not gained by terror; and Love has a far greater Efficacy towards the Attainment of your end than Fear. Fear vanishes in your absence, Love remains, but so that one is turned into Hatred, the other into Respect." *Pliny, Ep. l. 8. Ep. 24.*

(87) The Art is called by *Philostratus* in his Life of *Apollonius*, lib. 6. c. 9. μετὰ σφίλος πρῶγμα. The younger *Philostratus* calls the good Artist ἀγαθὸς δημιουργὸς ἢ διωτὴς τῶν ἀληθινῶν. *Callistratus* calls him δημιουργὸς ἀληθινῶν. *Plutarch*, the *Philostrates*, and others frequently speak of the ἱερχὸς, the κατὰ, the σφισματα τῆς ἐπιστήμης. And the Artist is said to work δαιμονίως, αὐτοχρῆτως, ἀεὶ καὶ λόγῳ. ἀληθινῶς, καὶ σφῶς, δικαιοσύνη, and the τὸ καλὸν are often ascrib'd to the Art. The Subject of a Picture is called ἐπιστοία, and

as having a direct Tendency to advance and improve our Taste of Truth, Beauty, Simplicity, and Unity; or, in one word, of Nature, and of all the imitative Arts.

CHAP. V.

Observations on the Rise and Decline of PAINTING among the Romans; the State of the other Arts, while it flourish'd among the Greeks and Romans; and the Causes, natural and moral, to which its Declension is ascrib'd.

*'Twas long before
Painting was
esteem'd by the
Romans.*

THAT Philosophy and all the Liberal Arts came from Greece to Rome; and that it was very late before they were encourag'd by the Romans, is confess'd by Virgil (1), Cicero (2), Horace (3), and all their best Authors.

PLINY indeed, as has been already observ'd, mentions some Paintings at Ardea, Lanuvium, and Cere, older than Rome; but these were done by Greek Masters; and for 450 Years we do not find so much as the Name of any Painter among the Romans.

*Fabius is the first
Roman Painter
mention'd in History.*

FABIUS PICTOR is the first who is mentioned (4). His Works were burnt in the time of Claudius: And so Pliny could not have seen them after he was capable of passing a Judgment on Pictures, that may be depended upon.

BUT it appears from Cicero (5), and other Writers, that he neither was an extraordinary Painter, nor much honour'd by his Countrymen for professing that Art. Livy, who frequently mentions the Fabian Family, says not a Word of this Painter, even when he speaks of the Dedication of the Temple he painted: And Names and Surnames were not, as is known, always Marks of Honour.

*Pacuvius, the
second.*

THE second who is celebrated is Pacuvius (6), Nephew to the famous Ennius; who flourish'd in the sixth Age of the Republick. He was a very good Poet; excelled in writing Tragedy: and is likewise said to have been a very skilful intelligent Painter. He was highly esteem'd and honour'd by the younger Scipio Africanus, one of the first among the Romans who had an elegant Taste of the fine Arts. And Pacuvius's poetical Talents contributed not a little to usher the Art of Painting into Reputation. Yet after him, it doth not appear that the Art was profess'd by any Person of Distinction, unless Turpilius (7), a Roman Knight may be reckon'd such; whose Pictures at Verona, as Pliny assures us, were very beautiful; and who was remarkable for Painting with his left Hand. He lived in Vespasian's Reign.

*No Person of Dis-
tinction after him
follow'd that Pro-
fession till Turpil-
ius.*

sometimes γραμμή, ὁ λογός, το δῆγμα, ἱστορία, ἡθός. And the Artist is often call'd ἡστυαυτός. See Junius de Pictura veterum.

- (1) Excudent alii spirantia mollius æra,
Credo equidem: vivas ducent de marmore vultus;
Orabunt causas melius: Coelique meatus
Describent radio, & surgentia sidera dicent;
Tu regere imperio populos, Romanæ, memento:
Hæc tibi erunt artes.—Æn. 6. ver. 846.

So Livy, Multas artes ad animorum corporumque cultum nobis eruditissima omnium gens Græca invenit. L. 39. N° 8.

- (2) — Sed meum semper judicium fuit, omnia nos-
tros aut invenisse per se sapientius, quam Græcos: aut
accepta ab illis, fecisse meliora, quæ quidem digna sta-
tuerent, in quibus elaborarent.—Doctrinâ Græci nos,
& omni literarum genere superabat; in quo erat facile
vincere non repugnante.—An censemus, si Fabio,
nobilissimo homini, laudi datum esset, quod pingeret,
non multos etiam apud nos futuros Polyphetos, & Parrhasios
fuisse, &c. Cic. Tuf. Quæst. lib. 1. N° 1. & 2.

- (3) Hor. Epist. lib. 2. Ep. 1. ver. 161.
Serus enim Græcis admoveit acuminis chartis,
Et post Punica bella quietus, querere cepit:
Quid Sophocles, & Ibsæus, & Æschylus utile ferrent.

- (4) Compare what Pliny says, lib. 35. 8. with c. 18.
The Passages have been already quoted.

- (5) Apud Romanos quoque honos mature huic arti
contigit: Siquidem cognomina ex ea Pictorum traxerunt
Fabii, clarissimæ gentis; princepsque ejus cognominis
ipse, ædem salutis pinxit A. U. C. 450. Quæ pictura
duravit ad nostram memoriam, media æde, Claudii prin-
cipatu exusta. What Pliny says here of the Honour paid

to Fabius does not agree with the Passage in Cicero just now quoted, nor with what Valerius Maximus says of him. Illa vero gloria interdum etiam a claris viris, ex humili-
bus rebus petita est. Nam quid sibi voluit C. Fabius, nobilissimus civis, qui cum in æde salutis quam C. Junius Bubalcus dedicaverat, parietes pinxisset, nomen his suum inscripsit? Id enim denuum ornamentum familiaræ, consulatibus, & sacerdotiis, & triumphis celeberrimæ, de-
erat! ceterum fordido studio deditum ingenium, qualem-
cunque illum laborem suum silentio obliterare noluit. Nor is it consistent with what Pliny himself says after-
wards of Pacuvius, Anisilus Labes, &c. See the French
Notes on Pliny, 35. 9. where 'tis justly observ'd: Ajoutez
qu'à l'égard des ouvrages de pichor, il ne pouvoit les avoir
vus que dans sa jeunesse, puisque le temple en question
fut brûlé sous l'empire de Claude: au lieu que Cicéron
avoit eu tout le loisir d'en bien juger, &c.

- (6) Proxime celebrata est in foro Boario, æde Herculi,
Pacuvii poetæ pictura, Ennii sorore genitus hic fuit, cla-
rioremque eam artem Romæ fecit gloria scenæ. Plin.
ibid. See what Cicero says of this Pacuvius, lib. de Amic.
c. 7. Qui clamores tot cavea nuper in hospitiis, & amici
mei M. Pacuvii, nova fabula, &c. See Quintilian, lib.
10. c. 1. Virium tamen actio plus tribuitur. Pacuvi-
um videri doctorem, qui esse docti affectant, volunt, &c.
Hor. Ep. lib. 2. Ep. 1. ver. 55.

*Asperit
Pacuvius docti sumum semis, —*

- (7) Postea non est spectata honesti manibus: Nisi
forte quis Turpilium equitem Romanum nostræ ætatis,
e Venetia, vellet referre; pulchris ejus operibus, hodie-
que Veronæ extantibus. Læva is manu pinxit, quod de
nullo antea memoratur. Plin. lib. 35. The famous Hol-
bein and Nicholas Mignard both painted with the left
Hand.

AS for the learned *Antifilius Labeo*, he ought rather to be number'd amongst those who lov'd and encourag'd the Art, than among the Painters; he us'd the Pencil only for his Diversion; and so much was Painting even then despis'd, that this Amusement was laugh'd at by the *Romans*, and was reckon'd beneath his Rank and Dignity. He however, far from being ashamed of it (8), gloried in it as one of the best and most becoming Recreations for a Man of Learning and polite Taste.

*Antifilius Labeo
esteem'd the Art.*

ABOUT this time the general Contempt of Painting as a Profession, was a little diminish'd among the *Romans*. For *Q. Pedius* (9), a young Gentleman of high Extraction being born dumb, *Messala* the Orator in a Consultation of this young Gentleman's Relations about the properest way of disposing of him, urg'd strongly that he should be bred a Painter; which Advice was generally approv'd of by them all; and in particular, by *Augustus*.

*When the general
Contempt of the Art
began to lessen.*

PAINTING began to come into some repute, after *Valerius Messala*, who was Consul with *Ottacilius Crassus*, U. C. 489, having defeated *Hiero* in *Sicily*, expos'd a Picture of that Battle to publick View at the *Curia Hostilia* (10). This Piece being admir'd, it conduced not a little to raise the Reputation of the Art. This warlike People began to have a higher Opinion of it when they saw how fit it was to celebrate the Glory, and perpetuate the Fame of heroick military Atchievements. After him *L. Scipio* made the same use of Painting (11), and expos'd in like manner a Picture of his *Asiatick* Victory in the Capitol. *Hofilius Mancinus* did the same some time afterwards.

*It came into some
repute in Messala's
time.*

THE first time that Painting began to be us'd in scenical Decorations was at the publick Entertainments given by *Claudius Pulcher* (12), U. C. 633. In which all the rare Pieces of Nature or Art that he could collect, were display'd to publick View; and among other curious Pieces of Workmanship the famous *Cupid of Praxiteles*. Certain Buildings on this occasion were painted with such Dexterity that the Birds are said to have been deceived, as much as they had been formerly by some Paintings of *Zeuxis*, and to have perched upon the illusive Tiles.

*When scenical
Decorations began
to be us'd.*

BUT Painting came yet into greater esteem at *Rome*, when foreign Pictures were brought thither. The first who did so was *L. Mummius Achaicus* (13), from *Corinth*, which was razed by him the same Year that *Carthage* was reduced by *Scipio*. From that time the Taste and Love of Painting began to grow and spread; and in what high regard it was held at last by *Varro*, *Cicero*, *Hortensius*, *Atticus*, *Asinius Pollio*, *Agrippa*, and all the greatest Men of that polite Age of *Rome*, is too well known to be long insisted upon.

*When the Art came
to be highly valued.*

HOWEVER, we do not find any considerable Painters amongst the *Romans*, mentioned even during the Reign of *Augustus*.

*No very consider-
able Painters even
in Augustus's time.*

PLINY mentions but very few *Roman* Painters, and gives no very great Character of most of them. First of all he names *Ludius* (14), who chiefly painted little Pieces on the Walls and Ceilings, representing Sea-ports, Porticoes, Landscapes, Gardens, Villages, Country Festivals, and other Subjects of that inferior kind.

*A few mentioned by
Pliny.
Ludius.*

'TIS remarkable enough, that there was a Painter of the same Name about 700 Years before him, who painted in the same manner upon Stucco in little Compartments. And that

(8) *Parvis gloriabatur tabellis, extinctus nuper in longa senectâ, Antifilius Labeo prætorius, etiam proconsulatu provincie Narbonensis functus: sed ea res in risu & jam contumelia erat. Plin. ibid.*

(9) *Fuit & principum virorum non omittendum de pictura celebre consilium. Q. Pedius, nepos Q. Pedii consularis, triumphalisque, & a Cæsare dictatore coheredis Augusto dati; quum natura mutus esset, cum Messala orator, ex cuius Familia Pueriavia erat Picturam docendam censuit: idque etiam D. Augustus comprobavit. Puer magnos profectus in ea arte obiit. Plin. 35.*

(10) *Dignatio autem præcipua Romæ increvit, ut ex-istimo, a M. Valerio Maximo, qui Messala princeps, tabulam pictam prælii quo Carthaginenses & Hieronem in Sicilia devicerat, proposuit in latere curiæ hostiliæ, &c. Plin. ibid.*

(11) *Fecit hoc idem & L. Scipio, tabulamque victoriæ suæ Asiaticæ in capitolio posuit. — L. Hofilius Mancinus, qui primus Carthaginem inruerat, situm ejus oppugnationemque depictam proponendo in foro, & ipse audientis populo spectanti singula enarrando: qua comitate proximis Comitibus consultum adeptus est, &c. Plin. ibid.*

(12) *Habuit & scena, ludis Claudii pulchri magnam admirationem picturæ; quum ad regularum similitudinem corvi decepti advolarent. Plin. ibid.*

(13) *Tabulis autem externis auctoritatem, Romæ publice fecit primus omnium L. Mummius, cui cognomen Achaici Victoria dedit. Plin. ibid. See what Cicero says of him de Off. lib. 1. c. 11. where he regrets the Destruction of Corinth, Nolle Corinthum, &c. and the fine Character he gives of him de Off. lib. 2. c. 22. Italiam ornare quam domum suam maluit, &c. He is said however by Val. Maximus and Pliny not to have been a very great Connoisseur.*

(14) *Decet non filiter & ardentis templi picturam præsertim civitate donatum ibi, (Ludius Elosæ) — non fraudando & Ludio, Divi Augusti ætate, qui primus instituit amenissimam parietum picturam: Villas & Porticus, ac topiaria opera, Lucos, Colles, Piscinas, Euripos, Amnis, Littora; qualia quis optaret: varias ibi obambulantium species; aut navigantium; terræque Villas aduentium Afellis aut Vehiculis; item Piscantis, aucupantisque aut venantis, aut etiam vindemiantis. Sunt in ejus exemplaribus nobiles, palustri accessu villa, succolatis sponse mulieribus labantes trepidique. That these Paintings were upon the Walls in Freico, appears from what Pliny adds: Idemque subdialibus maritimas urbis pingere instituit, blandissimo aspectu minimoque imperdido. The French Translator gives the Meaning of the Passage thus: Il le peignoit dans les maisons, ou dans les vestibules pourvu que ce fût à couvert du soleil & de la pluie. Plin. 35. 18.*

this Taste always prevail'd at *Rome* while Painting subsisted there, is plain from the Remains of that sort yet extant, of which some Specimens are added to this Treatise which are almost all in that Taste and Manner.

A Remark of Pliny.

BUT *Pliny* makes a very just Remark on this occasion, and speaks like a warm and intelligent Lover of Painting (15). "It must be acknowledg'd (says he) that the true Glory of the Art belongs not to those who painted in this lower Manner; but to those who painted on Boards great Subjects, and capital Pictures. In this the Prudence and Oeconomy of the Ancients is truly praise-worthy. For they chose rather to employ their Talents upon Works worthy of being preserv'd, and that might easily be saved from Fire, and very conveniently carried by the Curious into any part of the World, to spread the Fame and Love of the delightful Art."

SOME short time before this *Ludius*, was one *Arellius* (16), who (according to *Pliny*) would have deserved very great praise as a Painter, had he not prostituted his Qualifications, and exercised his Pencil in a very leud libertine way.

Fabulus.

AFTERWARDS arose a Painter of a quite opposite Character, *Fabulus* (17), a very grave Man, and who had no fault but a little too much Precifeness and Affection in his Drawings. He was an excellent Artist; but *Nero* having bought up all his Pictures to adorn his golden House, they were burnt with it. *Pliny* calls this magnificent Palace the Prison of *Fabulus's* Works (18); as indeed any Palace may be justly termed, when the Curious have not free access to see the Pictures in it.

Pinus and Priscus.

SOME time after *Fabulus*, *Cornelius Pinus* (19), and *Accius Priscus* had considerable Reputation. They painted the Temple of Honour when it was repaired by *Vespasian*. These two good Painters, says *Pliny*, studied and follow'd the ancient Greek Pictures as their Models: But *Priscus* painted more in their Taste, or came nearer to their grand and noble Manner than the other.

Dorotheus.

PLINY likewise mentions *Dorotheus* a Painter, in *Nero's* time. A Picture of his was placed by *Nero's* Order in the room of the famous *Apelles's Anadyomene* when it was quite destroyed or worn out (20).

How little we know of Roman Painters.

NOW this is almost all that we know of the *Roman* Painters, except in general, that the Art flourish'd very remarkably under *Vespasian*, *Titus*, and yet more under *Nerva*, *Trajan*, *Adrian*, *Antoninus Pius*, and *Antoninus Philosophus*, who were great Encouragers of all polite Literature (21), and the fine Arts, and indeed of Virtue and Merit. We are told that Painting, with all the other Arts and Sciences, was promoted by these good Princes, and made considerable Progress under their auspicious Influence: Yet we hardly know the Names of any of the Painters who flourish'd in these Reigns; and none of their Works are particularly describ'd to us by any Writer; so imperfect are our Accounts of those Times. It is not however

(15) *Pliny* allows that there was some Wit and Humour in those little Pieces; Feruntur plurimæ præterea tales argutiae facetissimæ falli. But he adds, Sed nulla gloria artificum est, nisi qui tabulas pinxere: eoque venerabilior antiquitatis prudentia adparet. Non enim parietes excolebant Dominis tantum nec domos uno in loco manuras, quæ ex incendiis rapi non possent. Casula Protagenes contentus erat in hortulo suo. Nulla Apellis in Tecloriis pictura erat. Nondum libebat parietes totos pingere. What follows is exceeding emphatick. Omnium eorum ars urbibus excubabat, pictorque res communis terrarum erat. *Plin. ibid.*

(16) Fuit & Arellius Romæ celeberrimus, paulo ante Divum Augustum, ni flagitio insigni corrupisset et artem, semper alicujus amore femine flagrans; & ob id Deæ pingens, sed delictarum imagine. Itaque in pictura ejus scorta numerabantur. *Plin. ibid.*

(17) Fuit & nuper gravis ac severus, idemque floridus humilis rei pictor, Fabulus, spectantem spectans quacunque adspiceretur. Pausis Diei horis pingebat, id quoque cum gravitate; quod semper togatus, quanquam in Manicis. See the French Notes upon this Passage, where he shews that Mr. Perrault has no reason to laugh as he does on this occasion: Since the most ancient Manuscript of *Pliny* has not those Words, which are the Foundation of his Triumph: (Hujus erat Minerva spectantem spectans.) 'Tis however pretty extraordinary to find some very good Authors bringing this Passage to prove that *Fabulus* understood Perspective.

(18) Carcer ejus artis domus aurea fuit, & ideo non extant exemplaria magnopere, &c. *Plin. ibid.* See likewise

Book 36. 24. See *Suetonius's* Account of this golden House, in *Nero's*, c. 31.

(19) *Cornelius Pinus* & *Accius Priscus*, qui honoris & virtutis ædis imperatori *Vespasiano* Augusto, restituenti pinxerunt: sed antiquis similior, &c. *Plin. ibid.* This Edifice was very ancient: *Cicero* mentions it *De Nat. Deor. lib. 2. N° 23.* Vides virtutis templum, vides honoris a M. Marcello renovatum, quod multis ante annis erat bello Ligustico a Q. Maximo dedicatum, &c. There is a Plan of it in *Monfaucon's* Antiquities, it consisted of two Twin-Temples, the one (viz. that of Virtue) serving as an Antichamber to the other of Honour; to teach the Romans the Road to true Glory.

(20) Consequitur hæc tabula caræ, aliamque pro ea substituit *Nero* principatu suo, *Dorothei* manu. *Plin. 35. 17. Saturn. lib. 2. c. 2.* *Macrobius* commends one *Lucius Mullius*, and tells a very witty Repartee by him to *Servilius Geminus*, who supping with him, when he saw his Sons, who it seems were extremely ugly, said, Non similiter, Mulli, fingis, & pingis. To which the Painter replied, In tenebris fingo, luce pingo.

Horace mentions a few trivial Painters:

Fuisti, Rutileque;
Aut Placidium cunctis poplite miror
Prælia, &c. Sat. 1. 2. Sat. 7. ver. 96.

(21) We know that those good and generous Emperors were great Lovers and Promoters of the fine Arts; but the Accounts of their Times are very defective. This Fact is however sufficiently vouched, with respect to *Nerva* and *Trajan*, by *Tacitus*: The Passages to this purpose are afterwards quoted.

however improbable, as shall be observed afterwards, that the greatest part of the Remains of Painting that have been discover'd at *Rome* are of that last Age.

WE learn from *Seneca*, *Pliny*, and other Authors, that all the Arts were sadly degenerated in the time of *Claudius* and *Nero*. The latter loved Shew and Magnificence, and sent *Carinas* and *Acraus* into *Asia* and *Achaia* to collect, or rather to rob, for him: But the fine Arts were in a wretched Condition in his time; and in a very false and corrupt Taste. *Juvenal* alludes to his barbarous inhuman way of plundering Pictures and Statues, in order to satiate, not his Love of the Arts, but his Pride, Vanity and Arrogance.

*Et pater Armenti caput eripiat agello:
Ipsi deinde Lares, siquid spectabile signum,
Siquis in ædícula Deus Unicus.* Sat. 8. ver. 110.

And *Tacitus* gives the worst of Characters to those who were sent by him into *Greece* to rifle Pictures and Statues. He says, they were very wicked, profligate Fellows, pretending to Taste, but whose Minds were far from being humanized by the fine Arts (22). *Pliny* (23) speaking of his own time, calls Painting a languishing expiring Art. And indeed all the good Writers, after *Augustus's* time, are full of Complaints (24) of the sad Decay of Virtue, and of all the ingenious Arts and Sciences, of Painting in particular.

"TIS no wonder, says *Junius*, (25), that *Pliny* calls Painting a dying Art in his Days; for 'tis plain from *Vitruvius*, and several other Authors, that it was beginning to take a wrong Turn and to be discoloured in *Augustus's* time: that is, almost so soon as it came into vogue or credit amongst the *Romans*. It began immediately to depart from its ancient Simplicity and true Grandeur, and to be tainted with the false Magnificence of the Times." The Fact is beyond all controversy. No doubt there were then at *Rome* many *Greek* Artists, But at that time the Intelligent admired the Paintings of the ancient *Greeks*, and made but little account of modern Pictures. The more they studied the former, the more they were charm'd and satisfy'd with them; whereas the Works of later Masters soon cloy'd and sated them. And the reason they give is, that in the older Pictures there was a Simplicity of Taste, a Truth of Workmanship, a Spirit and Justness of Design and Expression, which supported the Admiration of understanding Examiners, and perpetuated, or rather augmented their Entertainment: But in the Performances of modern Masters, there was nothing but variety of gaudy, glossy Colours.

"*CICERO* says (26) expressly, that the Pictures of modern Artists were florid and shining; that they had a Richness and Splendour of Colouring, which the Works of the more ancient ones had not, their Colours being rather austere and subdued. But these modern Pieces, says he, which so strongly strike and enchant the Eye at first sight, are not able very long to detain our Admiration; they soon surfeit the Spectator, and are quickly nauseated. Whereas notwithstanding the Simplicity and Austerity of the ancient Colouring, we are never weary of admiring their Pictures: They never become tiresome or insipid, but our esteem grows and increases, the more we examine them." He then carries on a Parallel between Eloquence and Painting in that respect, and philosophizes upon the matter with great Judgment and Taste. "'Tis the same, says he, with regard to all our natural Senses, that which is most luscious soonest disgusts the Palate, and it is so likewise with respect to our Smell and Touch, and all sensible Gratifications."

The Art in a bad way in the time of Claudius and Nero.

Not even in the time of Augustus.

What Cicero says of ancient and modern Painters.

ANOTHER

(22) Enimvero per Asiam atque Achaia non donatant, sed simulacra numinum abripiabantur, missis in eas provincias Acraeto, ac Secundo Carinate. Ille liberis cuiusque flagitio promptus: Hic Græca doctrinæ ore tenuis exercit, animum bonis artibus non induerat. *Annal. lib. 15.* *Tacitus* calls *Nero* elsewhere incredibilium cupitor: A Lover not of the Beautiful but of the Vast.

(23) Arte quondam nobili—nunc vero in totum mar-moribus pulsa jam quidem & auro—non jam placent abaci,—coepinus & lapide pingere. Hoc Claudii principatu inventum; Neronis vero maculas qua non essent, eructis inferendo, unitatem variare,—qualiter illas nasci optasset deliciae—nec cessat luxuria id agere ut quam-plurimum incendii perdat—adeo materiam maluit quam se noceat, &c.

(24) See besides the Authors already quoted, the Dialogue ascribed to *Quintilian* of *corrupta Eloquentia*.

(25) —Bene morientes, quandoquidem supra ex *Vitruvius* & *Plinio* didicimus artem hanc olim sæculorum plurimorum studio, & consummatissimum artificum cura perfectam, circa tempora *Augusti* animam coepisse agere: Tunc enim ars, vitis evincensibus, paulatim victa cessit; & artifices ultra modum curam cultui impendentes, relicta priorum ingenia simplicitate, tabulis suis commen-

dationem potius querebant ex sumptuosioribus quam ex ipsius artis sinceritate atque elegantia, donec omnem gratiam rei nimia captatione consumpserint. *Jun. de Pict. vet. lib. 3. c. 6.* See the Passages of *Pliny* and *Vitruvius* quoted above, in speaking of the ancient Colouring.

(26) Difficile enim dictu est, quænam causa sit, cur ea quæ maxime sensus nostros impellunt voluptate, & specie prima acerrime commovent, ab iis celerem fastidio quodam & satietate abalienemur. Quanto colorum pulchritudine, & varietate floridiora sunt in picturis novis pleraque quam in veteribus? Quæ tamen etiam primo aspectu nos ceperunt, diutius non delectant: Cum idem nos in antiquis tabulis illo ipso horrido, obsoletoque teneamur. —Licet hoc videre in reliquis sensibus; unguentis minus diu nos delectari, summa & acerrima suavitæ conditis, quam his moderatis; & magis laudari quod ceram, quam quod crocum olere videatur. In ipso tactu esse modum & molitudinis & levitatis.—Sic omnibus in rebus, voluptatibus maximis fastidium finitimum est, quo hoc minus in oratione miremur: In qua vel ex poetis, vel oratoribus possumus judicare, concinnam, distinctam, ornata, festivam, sine intermissione, sine reprehensione, sine varietate, quamvis claris sit coloribus picta vel poetis, vel oratio, non posse in delectatione esse diuturnâ. *Cic. de Orator. lib. 3. c. 25.*

What Dionysius
Halicarnassus says.

ANOTHER learned Critick (27), a Greek originally, but bred at Rome, and of the Augustan Age, makes the same Remark. "The Ancients, says he, were perfect Masters of Design and Expression, and delineated in a noble strong manner, or with great Spirit and Truth. Their Colouring was not florid, but rather severe, and submitted to the Subject and Design; they understood Expression and Characterizing: But the Moderns do not draw so correctly, nor have they that masterly Skill of expressing great and noble Ideas, and of touching the Passions, in which the Ancients excelled. All their study is to gratify and flatter the Sense by a various injudicious Mixture of fine Colours."

It therefore only remains, to inquire what is said by ancient authors, of the Progress and Decline of Painting, and all the Arts.

BUT if the Account of Painting amongst the Romans (28) be so lame and deficient, and consists rather in Complaints of its Decay than any thing else; what remains but that we should enquire into the more important Remarks of ancient Authors with respect to the Arts, while they flourish'd in Greece, or among the Romans; and to what Causes they have ascribed their Declension, Fall, and Ruin.

FIRST of all, 'tis observed by several Authors, that all the great Men for Science or Art, in Greece or Rome, were nearly contemporary; and that all the politer Arts flourish'd and perish'd together. We learn from *Diodorus Siculus* that it was so in Greece (29); and *Velleius Paterculus* (30) observes, that it was the same among the Romans.

AT the same time that Greece produced an *Apelles*, it not only produced a *Praxiteles* and *Lysippus*; but it was then that its greatest Philosophers, Poets, and Orators flourish'd. *Socrates*, *Plato*, *Aristotle*, *Demosthenes*, *Isocrates*, *Xenophon*, *Thucydides*, *Æschylus*, *Euripides*, *Sophocles*, *Aristophanes*, *Menander*, and several others were of the same Age. And what great Men were the Generals of that time! What vast Exploits did they perform with small Armies! If you gather together (says an ingenious Author) all the illustrious Men Greece produced, from *Perseus* King of Macedonia, to the taking of Constantinople by the Turks, you shall not find in all that long Period of seventeen hundred Years, such a number of great Men of whatever sort of Profession, as is to be found in the Lifetime of *Plato* only. All Professions and all Virtues degenerated at the same time with polite Letters, and the fine Arts.

AMONGST the Romans in like manner, all their greatest Poets, Orators, Philosophers and Artists; *Lucretius*, *Virgil*, *Horace*, *Propertius*, *Tibullus*, *Catullus*, *Ovid*, *Cornelius Gallus*, *Fundanus*, *Pollio* and *Varius*, *Hortensius* and *Cicero*, *Titus Livius*, *Salustius*, and *Vitruvius*, the most celebrated of the Roman Architects, all those were almost contemporary (31); *Augustus* might have seen them all, and they might all have seen and convers'd with one another. In fine, as *Seneca* observes (32), whatever Rome had to oppose or compare to the Grecians, who boasted so highly of their Oratory, and their fine Genius for all the Arts, appeared about the time of *Cicero*. All the great Genius's who advanced or improved Literature and Science amongst the Romans, flourish'd about that Period. *Velleius Paterculus* seems to marvel at this Phenomenon, and to be at a loss how to account for it: But one moral Reason or Cause of it is very evident. Does it not prove that strict and intimate relation of all the Arts and Sciences, of which *Cicero*, and other ancient Authors so often speak (33)? It appears to have happen'd naturally, and in consequence

Whence this proceeds.

First from the natural Union and Dependence of all the Arts.

(27) *Veteres tabule coloribus simpliciter illite, & nullam in mixturis habentes varietatem, accuratè vero delineationis & multum venustatis in iis habent. Recentes autem accurate minus delineatæ, in varietate & multitudine mixturæ vim repositam habent. Dim. Halicar. in Iseo.* So likewise *Themistius* in *Oratione de Amicit.* The Place was quoted before.

(28) The Roman Painting is always said by Roman Writers to have been inferior to the Greek: And amongst the vast number of Roman Statues and Bas-Reliefs that remain, how few are in a very fine Taste? And those few when compared with the Greek ones that are preserved, how far short do they fall of them?

(29) Xerxis in Græciam expeditio, propter stupendam exercitus multitudinem, summum Græcis terrorem iniecit, cum extremæ servitutis periculum hoc bello adire sibi viderentur. Ceterum bello præter omnium expectationem secundum eventum sortito, non modo a tanto discrimine Græcorum gens liberata est, sed ingentem præterea gloriam obtinuit. Ex tantis tunc opibus singule Græcorum civitates repletæ sunt, ut cuncti relapsi in contrarium fortune vires demirarentur: Ex eo namque tempore per annos quinquaginta insignes ad summam felicitatem progressus fecit. Temporibus enim hiis omnes bonæ artes magnopere excolunt, & artifices maximi saculum illud gloria auxillie memorantur, e quorum numero est *Phidias* statuarius, &c. *Diod. Sic. lib. 12. ab initio.*

(30) See *Vall. Pat. lib. 1. c. 16, & 17.* The Passage is quoted almost at full length before.

(31) *Horace* mentions several of these as his Contemporaries, *Sat. 10. lib. 1. vers. 40.*

*Arguta Meretricis potes, Davoque Chremeta
Eludent senem, comis garriræ libellos
Unus vivorum, Fundani. Pollio regum
Facta canit pede ter percussæ. Fortis opus acer,
Ut nemo varius ducit: mille atque faciem*

Virgiliæ omnesque gaudentes rure Gamana.

This Observation hath been often made. *Felix Faber* in his *Hystoria Sacorum*, lib. 1. c. 8. Revixit in Germania scientia & eloquentia, & ex consequenti quæque ingeniosæ artes, ut *Picturæ* & *Sculpturæ*: Amant enim hæ artes se ad invicem. Ingenium picturæ expetit; ingenium eloquentia cupit, non vulgare sed altum & summum. Mirabile dictu est, dum viguit eloquentia, viguit pictura; sicut *Demosthenis* & *Ciceronis* tempora docent: Postquam cecidit facundia jacuit & pictura, &c. See likewise the *Reflections Critiques sur la Poésie*, tom. 2. sect. 13. *Tacitus* makes a very sage and comprehensive Reflection in his Life of *Agrippina*. Virtutes iidem temporibus optime æstimantur quibus facillime gignuntur.

(32) Quicquid Romana facundia habet quod insolenti Græciæ aut opponat aut præferat circa *Ciceronem* effluit. Omnia ingenia quæ lucem studiis nostris attulerunt, tunc nata sunt. In deterius deinde quotidie data res est. *Sen. de Consol. lib. 1.*

(33) Est etiam illa *Platonis* vera, &c. *Cic. de Orat. lib. 3. N^o 6.* And in his *Oratio pro Archia Pesta ab initio.* The Passages have been often quoted.

consequence of the inseparable Union and Connection amongst all the Liberal Arts. For, if we consider and attend to the Nature of things, is it not the same Soil managed by the same Culture, and cherish'd by the same benign Influences, that produces all the Arts? And these generous Plants, as they beautify, so do they not strengthen one another by their conjunctive Growth? On the other hand, whatever in Climate or Soil, so to speak, tends to weaken, or destroy any one of them, is equally dangerous to them all. They have indeed but one Object, and one Measure or Standard, *Nature*: They have one common genuine Scope and End, which is to promote Virtue and polish Mankind: And they have therefore but one common Enemy, Luxury or false Pleasure, the Mother of all those noxious Weeds; amidst which, how is it possible for Virtue, or wholesome Science, to thrive and prosper? All Works of Genius and Taste borrow Charms and Graces reciprocally from one another. "Art reflects Images on Art." They must therefore thrive and flourish best; or be most strong, lively, and beautiful, when they are all duly promoted and encouraged. This is the constant Language of ancient Authors concerning the necessary Union and Connection of the Liberal Arts and Sciences: And possibly they might intend something like this in their Figures of the Graces, which were represented as link'd together, in a perpetual Union, either standing hand in hand, or dancing to regular Measures, where the Motions of each must give a mutual help to the others, and make all of them more charming (33). In like manner the Muses, that is the Sciences and Arts, according to the ancient Mythology are Sisters: And it hath been observ'd by the Learned, that their Symbols represent their different Provinces and Employments: And their Names with the other mythological Fables concerning them, are apposite and proper Allegories, signifying their noble End and Aim, and the means by which they are improv'd and perfected; or contrariwise are corrupted, abused and destroyed; together with the many happy Advantages, as well as the glorious Lustre, Society receives from their Cultivation and Improvement.

How this was figured by the Ancients

BUT another moral Cause to which the mutual Growth, or Declension of all the Arts and Sciences is ascrib'd by ancient Authors, is the Prevalence or Fall of Liberty and publick Spirit. Liberty and publick Virtue are the common Parent under whose Favour and Patronage alone they can prosper and flourish; and with it they sink, decline and perish.

Civil and moral Liberty the Parent and Patron of the Arts.

LIBERTY or a free Constitution is absolutely necessary to produce and uphold that Freedom, Greatness and Boldness of Mind, without which it cannot rise to noble and sublime Conceptions. Slavery soon unmans and dispirits a People; bereaves them of their Virtue and Genius, and sinks them into a mean, spiritless, enfeebled Race that hardly deserves to be called Men.

*Jove fix'd it certain, that whatever Day
Makes Man a Slave, takes half his Worth away.*

Odyss. l. 17. ver. 392. Pope's Transl.

LONGINUS (34) introduces a Philosopher very justly ascribing the miserable Decay of Eloquence, of all the ingenious Arts, and of all that is truly great, or really ornamental in human Society, to the Loss of Liberty, and with it, of that publick Spirit, which alone

What Longinus says on that Subject.

- (33) *Sognesque nudum solvere gratie.* Hor. Car. l. 3. Od. 21.
*Gratia cum nymphis geminisque foreribus audet
Ducere nuda choros.* Hor. l. 4. Od. 7.
*"Jam Cytherea choros ducit Venus, imminente Luna:
Junctæque nymphis gratias decentes
Alternæ terram quatunt pede.* Hor. lib. 1. Od. 4.

forma delle Muse Covata da gli antichi Autori Greci & Latini; and likewise his Trattato della Pittura, libro settimo, of the Muses.

See Pausanias *Bæotica*, l. 9. p. 256.

Vid. *Fulgentii Mythol. lib. 1. de novem Musis*. They are painted in that manner, like Virgins and Sisters attending *Apollon*, in the justly celebrated *Pernassus of Raphael* in the Vatican. See also *Sen. de Benefic. lib. 1. c. 2*. Nam dicam quare tres gratie, & quare sorores sint, & quare manibus implexis, quare ridentem juvenem, & virginem, solutaque & pellucida veste? Alii quidem videri volunt unam esse quæ det beneficium; alteram quæ accipiat; tertiam quæ reddat: Alii tria beneficiorum genera.— Quid ille confertis manibus in se redeuntium chorus? A hoc, quia ordo beneficij per manus transeuntis, nihilominus ad dantem revertitur, & totius speciem perdit si usquam interruptus sit: pulcherrimus si cohesit, & vices servavit. Idem ridentem, quia vultus promerentium hilares sunt, quales solent esse qui dant vel accipiunt beneficium. Juvenes, quia incorrupti sunt & sinceri, & omnibus sanctæ, in quibus nihil esse aligati debet, nec adscripti; soluti itaque tunicis utuntur, &c.

They are often represented in Statues and Bas-Relief; and there is a Drawing of the elder *Bartoli* from an ancient Painting, in the *Massimi Collection*, now Dr. *Mead's*, that represents them in that manner linked together Arm in Arm.

See *Pausanias*, l. 9. *Bæotica*. Of the Statues of the Graces naked and clothed, p. 262. *Ed. Wiche*.

See some Discourses on the Graces in the *Memoirs of the French Academy des Belles Lettres*, and *Lomax's della*

(34) *Quemadmodum igitur audio*—Arculus illas ligneas, in quibus Nani quos vulgus Pygmæos appellat, enutriti solent, non inclusorum modo corporis obtutæ incremento, verum etiam illos ipsos ob circumdatum corpori vinculum contrahere: Ita & omnis servitus, etiam illi iustissima fuerit, animæ velut arculus quædam ac publicus carcer dici merito possit.—Adde etiam, si vis, affectus nostros, qui seculi hujus mores tanquam prædictis insident, eosque per caput & pedes præcipitant. Pecunie namque, cujus æstuali nunc omnes æstuiamus siti, & huic luculentariis voluptatis amor in servitutem rapit; aut si ita mavis, ipsam una cum hominibus vitam deprimit ac demergit humanam: Nam avaritia quidem animi morbus est pusilli & fordidi; amor autem voluptatis nona abjectius quidquam, & ab omni animi magnitudine magis alienum, &c. *Longin. de Sublim. Sect. 44*. The Verses of *Homer* above quoted are to be found in *Plato de Legibus*, with some little Alteration from the common Reading. *Tacitus* makes an excellent Reflection to the same purpose, *lib. 4*. Etiam fera animalia si clausa tenent virtutis obliviscuntur. There is a famous Saying of the Poet *Alcæus* to the same purpose, recorded by *Plinius* in his *Bibliotheca*, p. 1290. Solus porro vel inter paucos admodum videtur hoc dictum Themistocles comprobasse, quod cum Alcæus poeta protulisset olim, multi postea usurpant. "Non lapides, non ligna, nec Fabrorum artem civitates efficere; sed ubi viri sunt, qui seipso liberos servare norunt, ibidem & urbes esse & Mænia."

can engender noble Sentiments, generous Designs, and useful Arts. When the Sciences flourish'd in *Greece*, what a noble Spirit of Liberty and Independency reign'd there?

'Tis evident from the History of Greece.

'TIS known to all who are conversant in the *Greek History* (35), that the Arts declin'd amongst them after the loss of their Liberty: Yet it is remarkable, that even after *Greece* was absorbed in the *Roman Empire*, and became a Province to it under the Name of *Achaia*, it did not lose with its Power and Sovereignty, that lively Sense and Love of Liberty which was the peculiar Character of that People, amongst whom the Arts were produced and brought to Perfection. The *Romans* when they had subdu'd *Greece*, left that generous, brave and polite People in possession of many of their Rights and Privileges. And they maintain'd such an ardent Zeal for Liberty (36), that, to name no other Instances of it at present, when the civil Wars happen'd in *Italy*, the *Athenians* very warmly espous'd the Party of *Pompey* who fought for the Republick: And, after *Cæsar* was killed, they erected Statues in honour of *Brutus* and *Cassius* near to those of *Harmodius* and *Aristogiton* their ancient Deliverers. It was hence *Greece*, *Athens* in particular, after it was very much fallen and degenerated, continued still to be the Metropolis of Sciences, the School of all the fine Arts, the Standard and Center of good Taste in all Works of Genius, to *Cicero's* time, and long afterwards; inasmuch that *Rome* sent its most illustrious Youth to be perfected there in polite Literature, Eloquence, Philosophy, and all the ingenious Arts and Sciences; and the Emperors who loved Learning, if they could not go to *Greece*, and become Scholars there, as some of them did (37), brought *Greece* to them, by inviting and receiving into their Palaces, its most celebrated Professors and Artists, and even intrusting the Education of their Children with *Greek* Masters. Now their continuing to excel in the Arts and Sciences, to what else can it be attributed, but to this, that with some small Remains of Liberty, they had retained the Spirit of Liberty, the Love of it and Zeal for it? It was indeed in consequence of this alone, that they maintain'd, in some degree, even till *Italy* was quite over-run with Barbarians, a Sovereignty the *Romans* could not take from them; a Sovereignty in Science, Arts, and good Taste. 'Tis impossible to account for it any other way: They preserved the Arts in a very great degree, because they retained the Spirit of Liberty in a very extraordinary one.

From the History of Rome.

A noble Author has given us this true Account of the Fall of the Arts at *Rome*.

" 'Twas (38) the Fate (says he) of *Rome* to have scarce an intermediate Age, or single Period of Time between the Rise of Arts and Fall of Liberty. No sooner had that Nation begun to lose the Roughness and Barbarity of their Manners, and learn of *Greece* to form their Heroes, their Orators and Poets on a right Model, than by their unjust Attempt upon the Liberty of the World, they justly lost their own. With their Liberty they lost not only their Force of Eloquence, but even their Style and Language itself. The Poets who rose afterwards among them, were mere unnatural and forc'd Plants. Their two most accomplishments, who came last, and clos'd the Scene, were plainly such as had been the Days of Liberty, and felt the sad Effects of its Departure. Nor had there been ever brought into play, otherwise than thro' the Friendship of the fam'd *Mæcenas*, who turn'd a Prince, naturally cruel and barbarous, to the Love and Courtship of the Muses. These Tutoreſſes form'd in their royal Pupil a new Nature, they taught him how to charm Mankind. They were more to him than his Arms or military Virtue; and, more than Fortune herself, assisted him in his Greatness, and made his usurp'd Dominion so enchanting to the World, that it could see without regret its Chains of Bondage firmly rivetted.

" THE corrupting Sweets of such a poisonous Government were not indeed long-liv'd. The Bitter soon succeeded; and in the issue the World was forc'd to bear with patience those natural and genuine Tyrants, who succeeded to this specious Machine of arbitrary and universal Power. And now that I am fallen unawares into such profound Reflections on the Periods of Government, and the Flourishing and Decay of Liberty and Letters; I can't be contented, merely to consider of the Enchantment which wrought so powerfully upon Mankind, when first this universal Monarchy was establish'd. I must wonder still more, when I consider, how after the Extinction of the *Cæsarean*, and *Claudian* Family, and a short Interval of Princes rais'd and destroy'd with much Disorder and publick Ruin, the *Romans* should regain their perishing Dominion, and retrieve their sinking State, by an After-race of wise and able Princes successively adopted, and taken from a private State to rule the Empire of the World. They were Men who not only possess'd the military Virtues, and supported that sort of Discipline in the highest degree; but as they sought the Interest of the World, they did what was in their power to restore Liberty, and raise again the perishing Arts, and decay'd Virtue of Mankind. But the Season was now past! The fatal Form of Government was become too natural; and the World, which had been under it, and was become slavish and dependent, had neither Power nor Will to help itself. The only Deliverance it could expect, was from the merciless Hands of the Barbarians, and a total Dissolution of that

(35) *Plutarch. in Vita Philopamen. ab initio.*

(36) So *Dion. Cassius* tells us.

(37) 'Tis well known that *Marcus Aurelius*, even

enormous whilst he was Emperor, went to hear the Philosophers *Apollonius* and *Sextus*; he disdain'd not to take Lessons from them, and to become their Scholar.

(38) *Shaft. Charact. Advice to an Author, p. 219.*

"enormous Empire and despotick Power, which the best Hands could not preserve from being destructive to human Nature. For even Barbarity and Gothicism were already entred into Arts, e'er the Savages had made any Impression on the Empire. All the Advantage which a fortuitous and almost miraculous Succession of good Princes could procure their highly favour'd Arts and Sciences, was no more than to preserve, during their own time, those perishing Remains, which had for a while with difficulty subsisted, after the Decline of Liberty. Not a Statue, not a Medal, not a tolerable Piece of Architecture could shew itself afterwards. Philosophy, Wit, and Learning, in which some of those good Princes had themselves been so renown'd, fell with them; and Ignorance and Darkness over-spread the World, and fitted it for the Chaos and Ruin which ensu'd."

THIS is the very Language of ancient Authors themselves concerning the Decline of Liberty, and Arts at Rome. *This offered by ancient Authors.*

SENECA in several Epistles informs us, that Eloquence and all the Arts were sadly degenerated in Nero's time; and that this could not but naturally, and of itself, happen after such a Corruption and Dissolution of Manners, consequent to the Change of Government, and the horrid Luxury and Effeminacy of the Roman Court, even before the time of a Claudius or a Nero (39). There was no more possibility of making a stand for Purity of Taste than for Liberty. The fine Arts in such a Relaxation of Manners became Ministers to Vice, Sensuality, and servile Flattery. Being corrupted, they became in their turn Corrupters.

By Seneca.

WITH regard to Painting in particular, Pliny shews it (40) to have been, while it flourish'd amongst the ancient Artists, not only severe in respect of the Discipline, Stile, and Design, but of the Characters and Lives of the noble Masters; and not only in the Effect, but in the very Materials of the Art, the Colours and Ornaments. The Art, he tells us, was sadly declin'd in his time, and just upon the point of being extinguish'd and lost. And the deadly Symptom upon which he pronounces the sure Death of this noble Art not long Survivor to himself, was what belong'd in common to all the other perishing Arts, after the Fall of Liberty, the Luxury of the Roman Court, and the Change of Taste and Manners ensuing upon such a Change of Constitution and Government. This excellent Critick traces the false Taste, that corrupted all the Arts, to its Source, and represents it springing from the Court itself; and from that Affectation of Splendour, Opulence, and Expence proper to the Place and Times. Thus in the Statuary, and Architecture then in vogue, nothing could be admir'd beside what was sumptuous and costly in the mere Materials of the Work: Precious Metals, glittering Stones, every thing that was merely showy and glaring, and poisonous to Art, came every day more into request; and were impos'd as necessary Materials on the best Masters.

By Pliny.

TWAS in favour of these Court-Beauties, and gaudy Appearances, that all good Drawing, just Design, and Truth of Work began to be despised. Care was taken to procure from distant Parts the most gorgeous splendid Colours of the most costly Growth or Composition; not such as had been used by Apelles, and the great Masters who were justly com-

(39) Quare quibusdam temporibus proventit corrupti generis oratio queris; & quomodo in quædam vitia inclinatio ingeniorum facta sit.—Quemadmodum uniuscujusque actio dicenti similis est, sic genus dicendi imitatur publicos mores.—Si disciplina civitatis laboravit, & se in deliciis dedit, argumentum est luxuriæ publicæ, orationis lasciviam—non potest alius esse ingenio, alius animo color.—Hæc vitia unus aliquis inducit, ceteri imitantur, & alteri tradunt.—Quomodo conviviorum luxuria, quomodo vestium, ægræ civitatis indicia sunt, sic orationis licentia ostendit animos quoque a quibus verba exeunt procidisse.—Oratio nulli molesta est, nisi animus labat. Ideo ille curetur, ab illo sensus, ab illo verba exeunt. Illo sano ac valente, oratio quoque robusta, fortis, virilis est: Si ille procubuit, & cetera sequuntur ruinam. Rex noster est animus. Hoc incolumi cetera manent in officio, parent & obtemperant. Cum vero cessit voluptati, artibus quoque marcent, & omnis ex languido fluidoque conatus est.—Nimis anxium esse te circa verba, mi Lucili, nolo: Habeo majora quæ cures. Quæres quid scribas, non quemadmodum. Cuiuscunque orationem videris sollicitam & politam, scito animum quoniam non minus esse pusillum occupatum. Magnus ille remissius loquitur & securus: Quæcunque dicit, plus habent fiduciam quam curæ. Nosti complures, juvenes, barba & coma nitidos, de capsula totos: Nihil ab illis speraveris forte, nihil solidum. Oratio vultus animi est: si circumtonsus est, & fucata, & manufacta, ostendit illum quoque non esse sincerum, & habere aliquid fracti. Senec. Epist. 114 & 115.

lib. c. 12. Qua contemplatione tot colorum tanta varietate subit antiquitatem mirari. Quatuor coloribus solis immortalia opera illa fecere, ex albis, Melino; ex Silaceis, Attico; ex Rubris, Sinopide Pontica; ex Nigris, Atramento; Apelles, Echiom, Melanthius, Nicomachus, clarissimi pictores: cum tabule eorum singule opulenter venirent opibus. Nunc & purpuris, in parietes migrantibus, & India conferente fluminum suorum limum, & Draconum & Elephantorum sanem; nulla nobilis pictura est. Omnia ergo meliora tunc fuere, cum minor copia. Ita est, quoniam ut supra diximus, rerum non animi pretiis excubatur. Et nostræ ætatis insaniam non omittam. Nero princeps iusserat se Colosseum pingi, 120 pedum, in linteo: Incognitum ad hoc tempus, &c. Plin. 35. 15. Hic multis jam sæculis summus animus in pictura. Pingi autem gladiatoria munera atque in publico exponi cepta a C. Terentio, Lucano, &c. c. 16. See the Dialogue de Oratoribus ascribed to Quintilian. See Lord Shaftesbury's Comment on these Words of Pliny just quoted: in his Advice to an Author, p. 340. To the same purpose is what Pliny says, lib. 34. 2. Quondam æs consilium auro argenteoque miscbatur, & tamen ars pretiosior erat, nunc incertum est, pejor hæc sit an materia: Mirumque, cum ad infinitum operum pretia creverint, auctoritas artis extincta est. Quæstus causa enim, ut omnia, exerceri cepta est, quæ gloria losebat. So Horace de Art. Pœt. ver. 323.

Gravis ingenium, Gravis dedit ore rotundo
Musa loqui, præter laudem nullius Avaris.
Romani pueri longis rationibus affert
Discent in partibus centum diducere—
At hæc animas arripit & cura peculii
Cum semel imbuerit; speramus carmina fingi, &c.

D d

(40) Ita est profecto, artis Desidia perdidit. Plin. 35. 2, &c. Hactenus dictum sit de dignitate artis morientis.

vere, loyal, and faithful to their Art. This newer Colouring *Pliny* calls the florid kind. The Materials were too rich to be furnish'd by the Painter; but were before or provided at the Cost of the Person who employed him. The other he calls the austere kind. And thus, says he, the Cost, not the Life and Art is studied. He shews, on the contrary, what care *Apelles* us'd, as hath been already observ'd, to subdue the florid Colours by a darkening Varnish: And he says just before of some of the finest Pieces of *Apelles*, that they were wrought in four Colours only: So great, so venerable was Simplicity among the Ancients; and so certain was the Ruin of all true Elegance in Life or Art, where this Mistrefs was once quitted or condemn'd.

By Tacitus.

TACITUS often speaks in the same manner of the conjunct Ruin of Liberty, publick Virtue, and of all the Arts. He observes, that soon after the fatal Change of Government, an avaritious mercenary Spirit began to prevail; and that vile Sensuality had quite extinguish'd every Spark of Generosity and Virtue, and by consequence of good Taste. And how virtuous and good were those Emperors, according to his Accounts, under whom the Arts began to revive, lift up their Heads, and even made very considerable Progress! Was not publick Good their Aim? Did they not rouse the dead Arts by awakening publick Spirit, and a Sense of the Dignity of human Nature? Did they not, as it were, mix Liberty with Despotism, as far as it is possible to mingle things of so contrary and opposite a Temper (41)?

By Petronius.

IN fine, to what is it that the Decay and Ruin of all the fine Arts, of Painting in particular, is assign'd even by the dissolute *Petronius* himself (42), but to the Loss of Liberty and the Corruption that naturally followed upon it; to the universal Prevalence of a mean, corrupt, mercenary, sensual Spirit: When all was Avarice, and Ambition was no more: When Men were quite immerst in gross Voluptuousness.

How civil and moral Liberty may be painted.

LIBERTY therefore is very justly represented, by an ingenious Author often quoted, who well understood the Genius and Taste of the Ancients, as she (very probably) was painted by them: In her *Amazon* Dress, with a free manly Air becoming her; her Guards, the Laws, with their written Tables like Bucklers surrounding her: Riches, Traffick, and Plenty, with the Cornucopia, serving as her Attendants; and in her Train, the Arts and Sciences playing. The rest of the Piece (says he) is easy to imagine,—her Triumph over Tyranny and lawless Rule of Lust and Passion.—But what a Triumph (saith he) would that of her Sister and Guardian Liberty be? What Monsters of savage Passions would there appear subdued? There fierce Ambition, Lust, Uproar, Misrule, with all the Fiends which rage in human Breasts, would be securely chain'd. And when Fortune herself, the Queen of Flatterers, with that Prince of Terrors, Death, were at the Chariot-wheels as Captives, how natural would it be to see Fortitude, Magnanimity, Justice, Honour, and all that generous Band, attending as the Companions of our inmate Lady, Liberty! She, like some new-born Goddess would grace her Mother's Chariot; and own her Birth to humble Temperance, that nursing Mother of the Virtues; who like the Parent of Gods, (old reverend *Cybele*) would properly appear drawn by reined Lions patient of the Bit, and on her Head a Turret-like Attire; the Image of defensive Power and Strength of Mind.

THIS Topick hath often been insisted upon, and cannot indeed be too frequently, or too strongly represented. For what is it that more nearly concerns Mankind? But I shall only observe farther on this head:

Of the Philosophy that produces the Arts.

THAT the Philosophy which prevailed in *Greece*, while the Arts were in their highest Glory, the Philosophy of *Socrates*, is the only Philosophy than can inspire publick Spirit, or support Virtue and Liberty, produce Heroes, Patriots, brave and worthy Men, and Authors and Artists of a sublime daring Genius. On the other hand, the Philosophy which

came
(41) This is a Reflection of *Tacitus*: Quod si vita sup-
pediet, principatum Divi Nervæ, & imperium Trajani,
uberiorem securioremque materiem senectuti sepul-
cra temporum felicitate, ubi sentire que velis, & que
sentias dicere licet. *Hist. lib. 1. ab initio*. And in his
Life of *Julius Agricola* at the beginning: Scilicet illo
igne vocem populi Romani & libertatem senatus, & con-
scientiam generis humani abolere arbitrabantur, expulsi
insuper sapientie professoribus, atque omni bona arte in
exilium acta, nequid usquam honestum occurreret. De-
dum profecto grande patientie documentum, & sicut
vetus ætas vidit, quid ultimum in libertate esset, ita nos
quid in servitute, adempto per inquisitiones & loquendi
audiendi commercio. Memoriam quoque ipsam cum
voce perdidissimus, si tam in nostra potestate esset obli-
vici quam tacere. Nunc demum redit animus, & quan-
quam primo statim beatissimi sæculi oru, Nervæ Cæsar-
es olim difficiatiles miscuerit, principatum ac libera-
tem, augentque quotidie facilitatem imperii Nervæ Tra-
janus; nec ipem modo ac votum securitas publica, sed
ipsius voti fiduciam, ac robur assumserit: Natura tamen
infirmis humanæ, tardiora sunt remedia quam mala.
Et ut corpora lente augeantur, cito extinguuntur; sic in-

genia studiæque facilius opprefferis, quam revocaveris.
Subit quippe etiam ipsius inertie dulcedo: & invisa primo
Desidia, postremo amatur.

(42) Cæpi prudentiorem consulere ætatis tabularum,
& quedam argumenta mihi obscura, simulque causam
Deidæ præsentis excutere, cum pulcherrime artis pe-
rissent, inter quas pictura ne minimum quidem sui vesti-
gium reliquisset. Tum ille, pecuniaz, inquit, cupiditas
hæc tropica instituit. Præcis enim temporibus, cum ad-
huc nuda virtus placeret, vigeabant artes ingenue, fum-
mumque certamen inter homines erat nequid profuturum
seculis diu lateret. Verum ut ad Plautas converterat, Ly-
sippum, statue unius lineamenti inhærentem inopia ex-
tinxit; & Myron, qui pæne hominum animas serarum-
que vere comprehenderat, non invenit heredem. At
nos vino fortique demeriti ne paratos quidem artes aude-
mus cognoscere; sed accusatores antiquitatis, vitia tantum
docemus & discimus. Noli ergo mirari si pictura defe-
cit, cum omnibus Diis hominibusque formosior videatur
massa auri, quam quicquid *Apelles*, *Phidias*ve græci
delirantes fecerunt. *Peir. Arb. Satyr. Sec. Vell. Pat.*
l. 2. initio, & Salust. Catil. 2.

came afterwards to gain a great Ascendant in *Greece*, and that was almost universally received at *Rome*, so soon as the *Grecian Arts* and *Sciences* were admitted amongst them, was of a quite contrary Nature and Tendency: A Philosophy, which represented an interested selfish Temper as Wisdom; and taught Men to listen to the soft effeminating Language of Pleasure; instead of that which calls upon us to consider the Dignity of Human Nature, to keep it always before our Eyes, and to accustom ourselves to ask our own Hearts; What is great and good, whatever it may cost; or what is base and unworthy, whatever Pleasures it may bring.

WE are told by *Cicero* (43), That in his time the Image of *Epicurus* was not only in every House, but on every Hand. So great was their Veneration for that Philosopher, whose pretended, false Philosophy seem'd to give a sort of Sanction and Authority, to their Luxury, Avarice and Sensuality, from Reason. *Pliny* (44) gives the same Account of After-times. How earnestly and beautifully do we find *Cicero* (45) combating this poisonous corrupt Doctrine in his philosophical Works? Were ever the Names (says he) of *Lycurgus*, *Solon*, *Leonidas*, *Epaminondas*, and other ancient Heroes heard in the School of *Epicurus*? Which however are the constant Subject of the better Philosopher's Praises: Did his School ever produce Men of a generous, noble, disinterested Spirit? Or can indeed that Philosophy ever animate and incite Men to truly laudable and glorious Actions? *Torquatus*, you must either quit the Defence of Pleasure, mere sensual Gratification, or give up all our own Patriots and Deliverers. Fortitude and publick Spirit, or Contempt of Riches and Pleasures, and a generous Love of Mankind and publick Good, are of the very Essence of Virtue. The very Arts themselves which seem to be the most nearly allied to Pleasure, of any thing that hath any Communion or Partnership with Reason, have a higher View than Pleasure. Can then that Philosophy be consistent with Virtue, which teaches us solely to calculate the Advantages and Pains that an Action or Pursuit may occasion; and not to think of the *Honestum*, the fit, the becoming, the good, and the worthy part? The Philosophy that alone can produce a great Mind, must teach us to chuse the Beautiful, the Reasonable, the Virtuous and Laudable, whatever Consequences may ensue upon it; whatever Pleasures must be sacrificed to the Choice, or in whatever Hardships it may involve us. These cannot alter the Nature of moral Good and Evil. And therefore, the first Lesson of Virtue is, to learn to abstain from inviting tempting Pleasures; (46) and to condemn Dangers and Disasters, and to think only of the Goodness and Merit, or Baseness and Deformity of Actions; that is, of their Tendency to publick Good or Hurt. Virtue consists in being able to bear and forbear; it looks beyond ourselves, (*foras spectat*) and steadily eyes the Good of Society. Its Ways are truly, thoroughly pleasant, because it brings no Remorse, but spreads Peace, Contentment, Satisfaction, Self-approbation, and pure unfeigned Joy over the whole Soul. But it may often be opposed by mercenary selfish Appetites; it may often demand a Sacrifice at our Hands, to which not merely the animal Passions, but Passions of a higher and nobler Nature, cannot easily be brought to surrender. It may therefore occasion violent Struggles in the Breast; so that without a strong Sense of the Excellence of Virtue; without exercising ourselves to Self-denial, and a Contempt of all inferior Pleasures, which it is indeed greater to despise than to possess (47), it is impossible to make any considerable Progress in Virtue.

THIS

(43) Nec tamen Epicuri licet oblivisci, si cupiam: Cujus imaginem non modo in tabulis nostris familiares, sed etiam in poculis, & in annulis habent. *Cic. de fin. lib. 15. N° 1.*

(44) Idem Palestras Athletarum imaginibus & cermata sua exornant, & Epicuri vultus per cubicula gestant ac circumferunt secum: Natali ejus, decima Luna sacrificant, feriisque omni mense custodiunt, quas Icasas vocant. *Plin. 35. 3.*

(45) We learn from *Cicero* that this was the Philosophy which prevail'd in *Greece* in its better days; and he reasons against the contrary Philosophy in several parts of his Works, as I have here represented him. See particularly *De fin. lib. 2. 21.* Nunquam audivi in Epicuri schola *Lycurgum*, *Solonem*, *Miltiadem*, *Themistoclem*, *Epaminondam*, nominari: Qui in ore sunt ceterorum omnium philosophorum.—At negat *Epicurus* (hoc enim vestrum lumen est) quenquam qui honeste non vivat jucunde posse vivere. Quasi ego id curam quid ille aiatur neget; illud quaero, quid ei qui in voluptate summum bonum putat contentianum sit dicere.—Jam si pudor, si modestia, si pudicitia, si uno verbo temperantia, pœnæ, aut infamiae metu coercerentur non sanctitate sua se tuebuntur: Quod adulterium, quod stuprum, quæ libido non se proprietas, ac projiciet, aut occultatione propostia, aut impunitate, aut licentia?—Faceres tu quidem *Torquate* hæc omnia. Nihil enim arbitror magna laude dignum, quod te prætermisurum credam aut mortis aut doloris metu. Non queritur autem, quid naturæ tuæ contentianum sit, sed quid disciplinæ. Ratio ista, quam defendis; præcepta, quæ didicisti, quæ probas,

funditus evertunt amicitiam, &c. Compare with this *De Legibus, lib. 1. 14. 15.* What *Tacitus* says in his Character of *Helvidius Priscus* is very remarkable. *Helvidius Priscus*—ingenium illustre altioribus studiis juvenis admodum dedit: Non ut plerique, ut nomine magnifico segne otium velaret, sed quo firmior adversus fortuita, rempublicam capelleret. Doctores sapientiæ secutus est, qui sola bona quæ honesta, mala tamen quæ turpia; potentiam, nobilitatem, ceteraque extra animum neque bonis neque malis annumerant, &c. *Tacitus Hist. lib. 4. circa initium.* So *Lucian* in his Character of *Cato*.

—hi mores, hæc duri immota *Catonis* Sella fuit, servare modum, finemque tenere, Naturamque sequi, patriæque impendere vitam, Nec sibi, sed tui genitum se credere mundo. *Typhiste cultor, rigidus servator boni*: In commune bonus, nullique *Catonis* in altis Subrepsit, partemque tulit sibi nata voluptas. *Lucan. l. 2. ver. 300.*

(46) See how *Socrates* describes the good Man. *Xenoph. Apom. c. ult. p. ult. Εὐχρηστικὸς δὲ, ὥς τ' αὖ μὴδὲ ποταμὸς ποταμῶν, οὗτος τὸν ἑαυτοῦ ποταμὸν τὴν βελτίωτον.* See *Epictetus*, and *Arrian* upon him, his Division of Virtue into ἀρετὴν and ἀνέχμεν.

(47) Quemadmodum nihil in hac vita magnum est, cujus defectus in rebus magnis numeretur.—Adeoque illos, qui cum ea edificare sibi possunt animi adducti magnitudine respuunt ac spernunt, majorem sui concitare admirationem, quam qui illa ipsa possident. *Long. de Sublim. Sect. 7.*

*The true Philosophy
prevail'd in Greece,
while the Arts were
in their greatest
Perfection.*

THIS was the prevailing Philology in Greece in its best and most glorious Days. And we may be very sure, from the nature of things, that where the contrary Scheme of Philology begins to prevail, Men will soon run headlong into Corruption; and even the Arts themselves will not only partake of the Infection, but become Panders to Vice. Nothing can be more true than that Saying of the best Philosopher of Antiquity, that is brought by Cicero as an Instance of his manner of Reasoning. "Such as the Man is, such will his Discourse and Productions be: His Actions will be like to his Speeches, and his whole Life will be of a piece with his Temper and Disposition." A Man's Deeds and Sayings are the Image of his Mind. If therefore Men are not of a sublime and great Disposition, the Arts, amongst such, will very soon become low and grovelling.

THE Conclusion (48) with which this Reasoning ends, contains the very Substance of his Philosophy concerning Virtue and true Happiness. The Affections of a good Man are truly noble, generous, and praise-worthy; they do not hide themselves or shun the Light, they are not afraid to stand the Examination of Reason and Conscience: And therefore all his Actions will likewise be good and laudable. Whence it follows that the good Man alone can be happy, since supreme, independent Happiness consists chiefly in that Satisfaction which the Consciousness of a well-govern'd Mind, pure Affections, and corresponding Actions only can afford.

AN excellent Author well observes (49), that what Philosophy did for the Preservation and Happiness of Greece is almost incredible. But why speak we of their Philosophers? (saith he) the Poets themselves, who were in every one's hands, instructed them yet more than they diverted them.

HOMER hath delightfully represented the Reluctance with which Poetry is dragged into the Service of Vice; and the same must hold equally true with respect to her Sister Arts. They cheerfully impart their Ornaments and Graces to Truth, Virtue, and found Flattery; but servile Flattery and immoral corruptive Doctrines are not more contrary to true Worth and Greatness of Mind, than they are repugnant to the real Beauty and genuine Spirit of the elegant Arts.

*For dear to Gods and Men is sacred Song,
Self-taught I sing, by Heav'n, and Heav'n alone,
The genuine Seeds of Poetry are sown;
And (what the Gods bestow) the lofty Lay
To Gods alone, and god-like Worth we pay.
That here I sung was Force, and not Desire,
This Hand reluctant touch'd the warbling Wire;
And let thy Son attest, nor sordid Pay,
Nor servile Flattery stain'd the moral Lay.*

Odyss. l. 22. ver. 382.

THE Ancients have given an enchanting Voice and Air to the Syrens, that emphatical, significative Emblem of false Pleasure.

*Sirenium voces & Circis pocula nosti,
Quæ si cum sociis stultus cupidusque bibisset
Sub domina meretrice fuisset: turpis & excors
Vixisset canis immundus, vel amica luto sus.*

Hor. l. 1. Ep. 3.

BUT it was, according to them, the proper Business of the Muses to discomfit the Syrens or false Pleasure, and accordingly they are said to have fought the Syrens, and to have plucked their Wings (50). And therefore, as Pausanias tells us, the Statues of the Muses are often adorn'd with Crowns of Feathers, or carried Feathers in their Hands in memory of that glorious Defeat; and there are Statues of them still at Rome. And in this Collection of ancient Paintings the Syren is most beautifully represented, just as the Poets describe her.

*The true Philosophy
how characterized
by the Ancients.*

THE Ancients have also charmingly pointed out to us, in their allegorical way, by several Emblems, the true Character of that Philosophy which ought to give Laws to all the fine Arts; and employ them as its best Ministers in reforming, polishing, and humanizing Mankind: And which alone can be beneficial to a State by inspiring the Love of Justice, Benevolence, Mankind and Liberty. The Muses and Graces are ever represented by them in the Train of the God or Goddess of Wisdom. Amphion and Orpheus by their musical Philosophy tamed savage Monsters, and enchanted rude Rocks into the Forms of fairest Cities: And Orpheus was the Son of Apollo and Calliope, according to the ancient Mythology. How instructive is Horace's Description of the true Philosophy, and of the Origin of truly divine Poetry, agreeable to this allegorical Theology?

Sylvestres

(48) Cic. Tusc. Quæst. lib. 5. N° 16.

(49) Buffuet Discours sur l'Histoire Universelle.

(50) Pausanias Bæotica, l. 9. p. 261. Ed. Wechel.

Acheloi enim filias narrant Junonis suasu in cantus certamen Mufas provocasse ausus: victis Mufas pinnas in alis convellisse; deque illis coronas sibi fecisse, &c. — see Baconi Opera de Sapientia veterum, 31 Sirenes sine valopias.

*Sylvestres homines sacer interpresque Deorum
Cedibus & victu fædo deterruit Orpheus ;
Dittus ob hoc lenire Tigres rapidosque Leones.
Dittus & Amphion, Thebæ conditor arcis,
Saxa movere sono testudines & prece blanda
Ducere quo vellet. Fuit hæc sapientia quondam,
Publica privatis secernere, sacra profanis ;
Concubitu prohibere vago, dare jura maritis ;
Oppida moliri, leges incidere ligno,
Sic honor & nomen divinis vatibus, atque
Carminebus fuit.——Hor. de Art. Pœt. ver. 391.*

THESE Fables of *Orpheus* and *Amphion*, *Philostratus* (51) describes beautifully painted; and *Callistratus* (52) gives us an Account of the Story of *Orpheus* represented with wonderful Elegance and Force in Sculpture. We learn from *Martial*, that there were such Pictures at *Rome* in his time (53).

AND to such *Horace* plainly alludes, *Car. l. i. Od. 12.*

*Unde vocalem temere insecutæ
Orphea Sylvæ,
Arte materna rapidos morantem
Fluminum lapsus celereque ventos :
Blandum & auritas fidibus canoris
Ducere quercus.*

And lib. 3. *Od. 11.*

*Mercuri (nam te docilis magistro
Movit Amphion lapides canendo)
Tuque testudo resonare septem
Callida nervis (54).*

THUS, according to the best Authors of Antiquity, 'tis only when the Muses or ingenious Arts are directed by true Wisdom, Virtue, and a sound publick-spirited Philosophy, that they can attain to their natural worthy End, or display their real Beauty and genuine Charms. With regard to these Fables, and other such like Allegories, I cannot chuse but take notice of what Lord *Verulam* remarks (55) : These Inventions, saith he, are either great or happy : Great, if they were contrived and imagined purposely : Happy, if without any Intention they have afforded such noble Matter of worthy Instruction.

'TIS the generous Mind enlarging and greatening Philosophy which raises to the Love of Society and Mankind, and infuses just Notions of rational Happiness and Grandeur, aided, strengthened, and sweetened, or embellish'd, by the fine Arts, that alone can early fire the Youth with a truly laudable Ambition ; inspire with noble Sentiments and Dispositions, and fit them for publick Service.

BUT one thing more I would call to mind on this Subject is, That while this Philosophy prevail'd in *Greece*, and produc'd its most glorious Effects, every kind of Philosophy had fair play ; Truth and Virtue maintain'd the Ascendant over all false, narrow Notions of human Nature, Virtue and Happiness by the mere Force of Reason and Truth : Every Encroachment upon Liberty of Examination, Wit and Argument, is diametrically opposite to the Spirit and Genius of true Philosophy. Truth and Virtue can only make Proselytes by persuasion : They desire no other Conquest : 'Tis Reason alone that makes rational : 'Tis true Philosophy alone that can detect the Absurdity of the false : 'Tis by Teaching and Instruction alone that Men can be enlighten'd and informed.

*The true Philosophy
was not promoted by
force.*

ANOTHER

(51) *Philostratus Iconum*, lib. i. 10. *Amphion*. Amphion autem quid præ se fert ? Quid aliud quam cantum ? Et altera quidem manus mentem ad plectrum intendit, ipseque tantundem exurit dentium, quantum canenti sit fatis. Canit autem, ut puto, terram, quod omnium sit generatrix atque mater. Illa vero murus dat spontaneo motu confluentes. Coma autem jocunda etiam sine ornatu est, fronti quidem oberrans, una vero cum lanugine fecundum autem descendens eamque fulgore collustrans. Gratiam autem majorem mitra quoque adat, quam gratias ei tenuisse ferunt.—In tumultu autem fedet, pede pulsum edens cantui respondentem, dextræque fides tractans fallit : Et altera manus recta promissos habet digitos quod folam fugendi artem exprimere ausuram crederem. Elio. Quæ vero ad lapides pertinent quomodo se habent ? Omnes ad cantum concurrunt, & audiunt, ac murus hinc, & pars quidem jam surrexit, pars in eo est ut confluat,

pars modo affecta est ceteros. Æmuli lapides ac jucundi, Musicæque obsequentes. Murus autem portis patet septem, quot nempe lyrae fuere toni. See a like Picture of *Orpheus* by the younger *Philostratus*, N^o 6.

(52) *Callistrati Statuæ*, N^o 7. in *Orphei Statua*.

(53) *Illic Orphea gratius videlicet
Udi vertice lubricum thæatri,
Mirantesque feras, avemque regis
Raptum quæ Phryga perulit tonanti.*

Mart. l. 10. Ep. 19.

(54) So *Propertius*,
*Saxa Cithæronis Thebas agitata per artem
Sponte sua in muri membra coisse ferunt.* Lib. 3. El. 2.

(55) *De Sapientia veterum in Praefatione.*

An Observation
of Strabo, and
other Ancients, con-
cerning good Authors
and Artists.

ANOTHER Observation with respect to the Progress and Declension of the Arts is, that good Authors always have been and must necessarily be good Men. The learned and wise Strabo (56) makes this Remark, and reasons upon it at great length.

"THE Ancients (saith he) consider'd Poetry as the most proper Art to teach Morals, or to form the Youth early to the Love of Virtue, and to point out the Rules of Life and Conduct to them; on account of its being capable of rendering its Lessons at once so agreeable and so instructive, or of giving Beauties and Charms to what is really useful and profitable. For this reason anciently throughout Greece, the Youth were early instructed in all the Virtues and Duties of Life by truly philosophical Poetry; not merely for Pleasure and Amusement, but to form them early to a perfect Notion of Harmony of every kind, by one and the same Labour; of moral Harmony above all others. And who can think a true Poet, when he introduces Orators, Generals, and other great Personages adding noble, consistent, and becoming Parts; a mere Trickster or Babbler, who only proposes to astonish his Readers with pompous Tales, or specious flattering Fables that have no farther, or more serious and useful Intent? Can we possibly imagine, that the Genius, Power and Excellence of a real Poet consists in aught else, but the just Imitation of Life, in form'd Discourse and Numbers? But how should he be that just Imitator of Life, whilst he himself knows not its Measures? For we have not surely the same Notion of the Poet's Excellence as of the ordinary Craftsmen's, the Subject of whose Art is senseless Timber or Stone, without Life, Dignity or Beauty; whilst the Poet's Art turning principally on Men and Manners, he has his Virtue and Excellence as Poet, naturally annexed to human Excellence, and to the Worth and Dignity of Man: Inasmuch that it is impossible he should be a great and worthy Poet, who is not first a worthy good Man."

CICERO and Quintilian observe the same with respect to Orators: And according to all the Ancients it is impossible that true Judgment and Ingenuity should reside, where Harmony and Honesty have no Being; or where there is not a full and strong Sense of the Excellence of Virtue, and of the Dissonance of Vice; of the noble End to which human Nature is framed to aspire, and of the Meanness of all inferior Pursuits.

NOW what Strabo, and these other Authors say of Poets and Orators, extends equally to all the Imitators of moral Life: For tho' the Artists, who design merely after Bodies and the Beauties of the corporeal kind, can never with all their Accuracy or Correctness of Design, be able to mend their own Figure, or become more shapely and proportion'd in their Persons; yet as for all those who copy from another Life, who study the Graces and Perfections of Minds, and are real Masters of those Rules which constitute this moral Science, 'tis impossible they should fail of being themselves improv'd and reform'd in their better part. But this is no less the Study of the Painter, Statuary, and Sculptor, than of the Poet. For the Perfection of these Arts, as well as that of their Sister Poetry, lies in representing or imitating the Fair and Beautiful of Sentiments and Affections, Actions and Characters.

THE noble Author (57) so often already quoted, takes notice of this Remark with great applause. And he adds, that the Maxim will hardly be disproved by History or Fact, either in respect of Philosophers themselves, or others who were the greatest Genius's or Masters in the Liberal Arts. The Characters of the two best Roman Poets are well known: Those of the ancient Tragedians are no less: And the great Epick Master, though of a far obscurer and remoter Age, was ever presum'd to be far enough from a vile or knavish Character. The Roman as well as Grecian Orator was true to his Country; and died in like manner a Martyr for its Liberty. And those Historians, who are of highest Value, were either in a private Life approv'd good Men, or noted for such by their Actions in the publick.

AS for the best ancient Painters, it hath already been remark'd, that they were not only faithfully attach'd to their Art, and to that moral Truth and Beauty in which its Excellence principally consists; but that they were far removed from Sensuality, and a mercenary, unsocial, ungenerous Spirit; or at least not addicted to any solitary, inhuman, cruel

(56) Quamobrem Græcorum civitates, ab ipso primordio, eorum liberos in poetica erudierunt, non nude utique voluptatis, sed castæ moderationis gratia. Quæ ab ineunte nos ætate ad vivendi rationes adducat quæ res gerendas cum jucunditate præcipiat. A qua quidem ipsi musici cantus, & lyre, & tibiarum modos edocentes, hanc sibi virtutem vendicant, sequæ morum magistros, & emendatores esse profitentur. Hæc ipsa non modo a Pythagoricis audire licet, verum etiam Aristoxenus hujus est sententiæ. Et Homerus cantores, castigatores appellavit, sicuti Clytemnestra custodem illum, &c. Strab. lib. 1. p. 14. And again, p. 16. Quis igitur poeta, qui alios oratores, alios imperatores, alios reliqua virtutis opera demonstrantur decenter inducat, nugatorem quem-

piam & histrionem esse putet, qui auditorem magnificis tantum miraculis afficere, & assentionibus demulcere valeat, cum nihil afferre queat adjumenti? Num poetæ virtutem aliam dixerimus quam quæ verbis ad imitandum vivendi rationem excitaret? Quonam vero modo is imitaretur, qui vivendi rationis imperitus & insipiens foret? Non enim sicuti vel fabrorum vel ædificatorum, ita & poetarum esse memoramus. Sed hanc quidem nihil boni, nihil honesti continere. Ipsa vero poetæ virtus & hominis boni conjuncta est: Nec vero poetam bonum esse posse, nisi prius vir bonus existat.

(57) Char. Vol. 1. p. 208.

cruel Vice. The best of them, on the contrary, were severe in the Discipline and Conduct of their Lives, as well as in that of their Works (58).

THESE, together with a few others that were mentioned in former Chapters, are the principal moral Causes to which the Progress and Decline of the Liberal Arts are ascribed by ancient Writers. The ingenious Author of the *Reflections on Poetry and Painting*, gives a full and true Detail of the Facts relating to this Question, in that Section wherein he inquires into the Causes of the Improvement and Decline of the Arts in *Greece* and *Rome*. But he thinks moral Causes, tho' they must certainly have a very great Influence, are not sufficient fully to explain this Phenomenon. "He remarks (59), with good reason, "that 'twas not in the Times of profoundest Peace and Quiet, that the Arts were at the greatest "Height amongst the *Greeks* and *Romans*, or amongst the *Italians*, in the latter Age "of Painting and Sculpture. The Wars (saith he) between the *Athenians*, the *Thebans*, "and the *Lacedemonians*, and those of *Philip* against the other *Greeks*, were much more "direful in their Consequences and Duration, than those of *Alexander*, his Successors, or "of the *Romans* in *Greece*: Yet those first Wars hinder'd not that wonderful Progress of "the Arts and Sciences there, which is such a Glory to human Genius. The *Greeks* after "they became a *Roman* Province, enjoy'd for the most part a profound Tranquillity; their "Subjection to the *Romans* was rather a kind of Homage that secured their Peace and Ease, "than a heavy oppressive Servitude. In like manner the great Men who compos'd what "is called the *Augustan* Age, were already form'd before the more peaceful Days of that "Reign commenc'd. Who knows not how cruel and bloody the first Years of that Age "were? *Virgil* himself thus describes them:

*Remarks on what
is said by an inge-
nious Author in na-
tural Causes.*

"*Quippe ubi fas versum atque nefas, tot bella per orbem*
"*Tam multa scelerum facies: Non ullus aratro*
"*Dignus honos, squalent abductis arva colonis,*
"*Et curvæ rigidum falces constantur in ensē.*
"*Hinc movet Euphrates, illinc Germania Bellum:*
"*Vicina ruptis inter se legibus urbes*
"*Arma ferunt: sævit toto Mars impius orbe.* Geor. I. ver. 505.

"THE Men of the greatest Distinction and Merit were terribly harass'd by the Pro-
scriptions. Did not *Cicero* fall a Martyr to his Talents and Merit in that miserable time?

"*Largus & exundans Letho dedit ingenii fons*
"*Ingenio manus est & cervix cæsa.*—Juv. Sat. 10. ver. 118.

"*HORACE* was Thirty at the Battle of *Actium*; and in fine, tho' the Magnificence of
Augustus, encouraged the great Poets and Genius's of every kind, yet the best Authors were
already become great Men before that Encouragement.

"IN the same manner, the Declension of the Arts happened in *Italy*, precisely in the
most peaceable Times that Country had seen since the Destruction of the *Roman* Empire.
During thirty-four Years, *Italy* (as her own Historians express it) was trod under foot by
barbarous Nations; the Kingdom of *Naples* was conquer'd four or five times by different
Princes; and the State of *Milan* changed Masters much oftener; *Rome* was sacked by
Charles the Vth; and *Florence* was almost in continual War, either against the *Medici* who
endeavour'd to subdue and enslave it, or against *Pisa* which they would gladly have brought
under their Yoke: yet it was precisely in these Years, that Letters and the fine Arts made
such Progress in *Italy*, as seems yet so prodigious and astonishing."

HENCE this Author infers, that Peace, Tranquillity, Plenty and other moral Causes are
not sufficient to produce the fine Arts and bring them to Perfection, or to account for their
Rise, Progress and Declension.

NOW here I would beg leave to observe that ancient Authors, *Cicero* (60) in particular,
have very justly remark'd, on the one hand, that Eloquence and all the fine Arts are the Fruit
and Product, the Companion of Peace, Prosperity, and outward Ease. In an expos'd, indig-
ent State, a People cannot have either that full Leisure, or easy Disposition, which are re-
quisite to raise them to any Curiosity of Speculation. They who are neither safe from Vio-

lence,

(58) Influences of their Austerity, Attachment to their
Art, and Regularity in their Conduct, have been men-
tioned in the Account given of them. They were found
to have observ'd the Rule recommended by *Platonius* to
all who aim at Perfection in any Art or Science, the
sublimest ones more especially.

*Artis severa siquis amat effectus,
Mentemque magnis applicat; prius more
Frugalitatis lege pollet exacta, &c.*

(59) *Reflections Critiques, &c. Sect. 13. part 2.* Qu'il
est probable que les causes physiques ont aussi leur part
aux progrès surprenants des Lettres & des Arts.

(60) Sed tum fere Pericles, Xantippi filius de quo ante
dixi, primus adhibuit doctrinam: Quæ quamquam tunc
nulla erat dicendi, tamen ab Anaxagora physico eruditus,
exercitationem mentis a reconditis, abstrusisque rebus ad
causas forenses popularesque facile traduxit.—Hæc igitur
ætas prima Athenis oratorem prope perfectum tulit. Nec
enim in constituentibus rempublicam, nec in bella ge-
rentibus, nec in impeditis, ac regum dominatione de-
vinctis nasci cupiditas dicendi solet. Pacis est comes,
Otiq; sociâ, & jam bene constitutæ civitatibus quasi alum-
na quedam eloquentia. Itaque ait Aristoteles, &c.
Cicero de Clar. Orat. N° 11, & 12.

lence, nor secure of Plenty, are not in a Situation to engage in unnecessary Studies. When a Republick is unsettled, or in time of ravaging Wars, the Desire of Knowledge and the Love of Arts is not likely to rise and spread. This Temper, Disposition, and Genius, is the Product of Peace and Security; but of what Peace? Of Peace which results from a well-established Government, from Prosperity and Liberty fixed upon a sure and solid Foundation, and guarded by the Love of Liberty's watchful jealous Eye. 'Tis not under Slavery and lawless Domination; 'tis not among a subdued, conquered People (whatever Peace they may enjoy) that the Arts can begin, or make proficiency.

*The Danger of
Peace and Plenty.*

BUT, on the other hand, 'tis equally true that Opulence and profound Quiet, if due care be not taken to prevent it, are apt to lull the Mind into a profound Lethargy, apt to effeminate and enervate it. And therefore the Evils flowing from Peace are often pronounced by the Ancients, more dangerous to Virtue, Liberty, and all that is Good and Great in Society, than those Wars and Contentions which keep the Mind awake, lively and vigilant, rouse the Spirits, inflame the Love of Liberty, by keeping up a warm Sense of publick Good, and of our Obligations to contend for it vigorously. Nothing hath ever prov'd so fatal to Virtue, Science, and good Taste, as the poisonous Sweets of Riches and profound Tranquillity: These unbend, soften and unman the Soul, and are therefore justly called Corrupters; against which every particular Person for his own sake; and every Society for its Preservation (60) cannot keep too strict and severe a guard. In such a State, Vice rushes up as in its proper Soil; Indolence, Sensuality and Avarice are naturally engendered, and quickly spread their Contagion far and wide. "And what place is there amidst these Vices (saith an excellent (61) Author) for the good Arts? No more certainly than for wholesome Fruits and Grains in a Field over-run with rank and hurtful Weeds." In fact, the greatest Genius's for any of the Arts have always appeared in times that tended to stir up and awake the generous manly Temper, and to keep the Mind from sinking into Sloth and Effeminacy. Hence it was an ancient Proverb, "*Plus nocere toga, quam lorica* (62)."

'TIS well worth the Politician's Thoughts to consider seriously this Tendency amongst Mankind to Corruption and Degeneracy, in consequence of, what on other accounts is so highly desirable, Peace and Plenty; and to inquire if any effectual Remedy may be provided against it. No Topick hath indeed afforded a greater Source of Railing against human Nature, to those who delight to paint Mankind in the worst Colours; and to gather together all that tends to blacken and reproach our excellent Frame. But was this the proper place for engaging in so profound an Enquiry, I think it might be made appear, that even this Phenomenon, however strange and unaccountable it seems to be at first sight, takes its rise from Principles and Causes that are in themselves exceeding good and useful, and that afford a most convincing proof of our being made to be active and virtuous, and to be happy only in being so. The Ancients have made several very deep and profitable Reflections on this Subject: We are here in a probationary State; this Life is but the first School of Virtue: And therefore not merely Adversity, but chiefly Prosperity is intended to be a Trial, an Explorer; and, by that means, the Occasion and Means of exerting, proving, and perfecting many great and noble Virtues (63).

BUT not to leave our present Subject, the ingenious Author whose Remarks I am now tracing and criticizing, hath laid together several very curious Observations to prove the Power of physical Causes in producing Effects that may be properly called moral. He seems to think that the Differences of Character, whereby Nations are so remarkably distinguish'd; the Changes in respect of Character, Temper, and Genius, which happen in the same Nation; and by consequence the Rise, Progress and Declension of Arts, must in a great measure be owing to Air, Diet, Climate, Soil, bodily Constitution, and suchlike continually varying Causes.

*Physical Causes
have, and ought to
have some Influence
on our Minds.*

AND here again I would observe, that without doubt, physical Causes have a very great Influence upon our Minds, in consequence of our Frame and Constitution, and all

(60) *Cum tu inter Scabiam tantum & Contagium lacri
Nil parvum sapias:—*

Hor. Epist. lib. 1. Ep. 12. ver. 14.
So Cicero: Ex hac copia, atque omnium rerum affluentia, primum illa nata sunt arrogantia, quæ a majoribus nostris alterum Caput consulem postulavit: Deinde ea luxuries, quæ ipsum Hannibalem armis ipsis etiam tum invictum, voluptate vici. Cic. Orat. de Leg. Agraria, N^o 35. So Pliny, lib. 36. 6. Postquam altæ securæque pacis mala in republica invaluerunt, picturæ quoque dignatio immixta est, & marmoris ac ligni maculis pretium accessit.

Nihil est tam mortiferum ingenio quam luxuria,
says Seneca, lib. 1. Controv. in Proem. So Sallust frequently both in his Bell. Catil. & Jugurt.

*Nunc potitur longæ pacis mala: Savior armis
Luxuria incubuit, victumque ulciscitur orbem.*
Juv. Sat. 6. ver. 291.

(61) Quint. lib. 12. c. 1. Et quis inter hæc bonis artibus locus? Non Hercle magis quam frugibus in terrâ

sentibus ac rubis occupatâ.—Where he goes on to the same purpose. Age, non ad perferendum studiorum labores necessaria frugalitas? Quid ergo ex libidine aut avaritia spei? Non præcipue acuit ad cupiditatem literarum amor laudis? Num igitur malis esse laudem curæ putamus.

(62) Tertul. de Pallio.

(63) Tacitus makes a very sagacious and useful Reflection on this Subject, in the speech he makes Galba pronounce to Piso. Fortunam adhuc tantum adversam tulisti, secundæ res acrioribus stimulis animum explorant: Quia miseriæ tolerantur, felicitate corrumpimur. Fidem, libertatem, amicitiam, præcipua humani animi bona, tu quidem Constantia retinebis: Sed alii per obsequium inminent, irrumperet adulatio, Blanditiæ pessimum veri affectus venenum, sua cuique utilitas, &c. Hist. lib. 1. p. 189. Lip. Føl.

our intellectual or moral Powers and Faculties. The Observation is very ancient (64); many Authorities might be added to those our Author hath brought to prove it. And though perhaps we are hardly able to lay more of this Phenomenon in the physical way, than in general, that it is the natural and unavoidable Result of the reciprocal Union and Connection of our Mind and Body; since it is hardly conceivable that an organical Frame or System of Senses can subsist, without a dependence upon the Laws of Matter and Motion: Yet as for the moral or final Cause of this mutual Dependence of Body and Mind, it is very manifest; for without an organical Frame, or without Bodies, we could not have communication with the sensible World, from which however, such Ideas, Perceptions and Images; such Materials of Knowledge and Arts; and such Subjects, Means and Occasions of Virtues are derived, as plainly constitute a very noble first State of progressive Being (65), without which Nature would not be full or coherent. But leaving this Reflection to the Pursuit of Philosophers, I shall observe in the next place;

THAT as dependent as the human Mind is upon the Body in its present State of Existence; and by consequence upon every thing that influences or affects the Body, that is upon all the Laws of Matter and Motion; yet this Dependence extends not so far as that Virtue and Genius can be said to depend chiefly upon mechanical Causes not within our power; since we are conscious to ourselves of being capable of improving in Virtue and in Knowledge, in proportion to our Zeal and Assiduity to improve and advance in every rational Quality and Perfection, without arriving at any unsummountable Obstacle.

But this Influence does not extend so far as to render Progression in Virtue and Knowledge quite beyond our power.

THE chief or most remarkable Dependence of Mankind in respect of Causes not entirely subject to the single Will of every one, is our dependence on Education, and the right Frame of civil Government, which is in its Nature a social Dependence. The Progress of the Arts and Sciences, as well as innumerable other Blessings of Life, depend greatly on the Care of Society to encourage, assist, and promote them; and particularly on its Care about Education. Nor can it be otherwise with regard to Beings made for Society, and fitted to acquire Knowledge, and to refine and polish Life gradually, by united Study and Industry. This is the Law of Nature, with respect to our Improvement in Sciences, and all useful or ornamental Arts: "That Knowledge shall be advanced and improved in proportion to our Application to cultivate and promote it in a social confederate way, by joining and combining our natural Stocks and Forces for that end." And this Law of our Natures is admirably well suited to us as social Beings; it is excellently adjusted to every Affection of our Mind, and to every Circumstance in our present State and Condition. Yet the natural and necessary Consequence of such a Constitution is, that Men must be formed into regular and well-constituted Societies and Governments, in order to bring human Life to its Perfection, and to attain all those valuable and glorious Advantages which the Virtues and Arts, if duly cultivated, would naturally produce. If Society is agreeably framed and modelled for producing and perfecting the Arts and Sciences, no Climate, no Soil will be found so repugnant and averse to Genius, Learning, and polite Taste, but that these will quickly grow up in it to a very great height of Beauty and Vigour. But on the other hand, however favourable all other outward Circumstances may be, 'tis no less impossible, that the Arts and Sciences should prosper in a State, where it is no part of its Aim and Scope to encourage and promote them; than that the Fruits peculiar to any Soil or Climate should come to perfection in it, without the proper Culture they necessarily require. Education must be taken care of with that View, and all the necessary means of their Improvement must be skilfully and honestly employed. The Arts and Sciences did not spring up at *Athens* spontaneously, and as it were of themselves; their Constitution was excellently adapted to breed, nourish and perfect them; and no proper apposite Means were neglected for their Cultivation and Improvement.

The chief Dependence of Virtue and the Arts on Causes beyond our power, is a social Dependence.

OUR Author in pursuance of his Conjectures about the Influences of natural Causes upon the Progress and Decline of Arts, pays no small Compliment to the *English* Genius; and takes particular notice of the Esteem and Love of Painting and Sculpture that hath eminently appear'd in *England* on many occasions. For which reason he seems

(64) *Cicero Oratio de Lago Agrar.* N^o 35. Non ingenerantur hominibus mores tam a stirpe generis, ac feminis, quam ex his rebus, quæ ab ipsa natura loci, & a vite consuetudine suppetuntur; quibus alimur & vivimus. Carthaginienses, fraudulentis, & mendaces, non genere, sed natura loci, quod propter portus suos, multis & variis mercatorum, & advenarum sermonibus, ad studium fallendi, studio questus vocabantur. Ligures, Montani, Duri atque Agrestes. Docuit ager ipse, nihil ferendo, nisi multa cultura & magno labore questitum. Campani,

semper superbi, bonitate agrorum & fructuum magnitudine, urbis salubritate, pulchritudine. Singularis homo privatus, nisi magna sapientia præditus, vix facile sese regionibus officiis magnis in fortuna & copiis continet: Nedom isti, ab Rullo, & Rulli similibus conquesti, atque electi Coloni, Capuæ, in Domiciliis superbie, atque in sedibus luxuriæ collocati non statim conquesti sunt aliquid sceleris & flagitii.

(65) *Pope's Essay on Man.*
L L

to imagine, that this Country's not having produc'd, wholly of its own Growth, any considerable History-Painter, can hardly be attributed to any thing else, but to our Climate, Air, Diet, or some such other physical Cause.

BUT, in truth, other reasons are not far to seek, by which this Effect may be sufficiently explained and accounted for. The fine Arts have never had any place in Liberal Education amongst us: We have not yet had the necessary Means for improving, or even for calling forth Genius of this kind, duly establish'd and supported amongst us. Academics or Schools for these Arts, well furnish'd with the requisite Models for Study and Imitation, are even yet wanting. No Country, in modern Times, hath produced better Painters with Words: And therefore without entering farther into the Enquiry, why Painting hath never been promoted and encouraged amongst us as it deserves; we may rest satisfied that there can be no physical Obstacle in the way: For surely the Climate cannot be too cold, nor the Air too gross, to bring forth even an *Apelles* or a *Raphael*, that produced a *Milton*.

FROM what hath been said we may see how necessary a free, generous, publick-spirited Government or Constitution is to produce, but more especially to uphold and promote, the Liberal Arts and Sciences; and how amicably they all conspire to illustrate and perfect one another; and to support and improve the virtuous Temper, from which alone they can receive proper Nourishment, Beauty, and Vigour. This was the constant Doctrine of the better Ancients, and is very evident from History.

C H A P. VI.

Observations on the Uses to which Painting and Sculpture were employed among the Ancients; the noble Purposes to which they ought to be apply'd in order to adorn human Society, promote and reward Virtue and publick Spirit; and on the Objections that are brought against the Encouragement of them.

Of the Uses to which Pictures were apply'd.

To preserve the Memory of great Men and useful Deeds.

Some Instances.

EVERY one knows that Painting and Sculpture were the principal Ornaments of Temples, Schools, Academies, Theatres, Portico's, and in general of all publick Buildings in *Greece*, at *Athens* in particular. But in order to have a Notion of the excellent Purposes to which the designing Arts ought to be employ'd; it is not amiss to observe, that while Virtue, publick Spirit, and the Arts prevailed in *Greece*, due Honour was paid by them to the Merit of every worthy and deserving Citizen: Pictures and Statues were erected in publick Places to preserve the Memory of their Virtues, and to excite others to follow their excellent Example. This Honour was done to all who had deserv'd well of their Country, and had distinguish'd themselves either in the Arts of War or of Peace; to every virtuous good Man; to Philosophers, Poets, Painters, and to every ingenious Artist; but chiefly to those who had serv'd the Publick with Integrity, Bravery, and Wisdom as Magistrates or Generals. *Pausanias* abounds with Descriptions of Images of this kind, Portraits, Statues, or Busts. At *Athens*, in the place called the Court of the Five Hundred, there were many such Monuments. With the Statues of *Jupiter* and *Apollo* by *Pisias*, and one representing the People of *Athens* by *Lyson*, were placed several Pictures of Legislators and Patriots, among whom was *Olhyades*, who had remarkably exerted himself at *Thermopylae*: All which were painted by the famous *Protagenes* (1). The same Author mentions a Picture of *Themistocles*, consecrated to his Memory by his Son in the *Parthenion*, or the Temple of *Minerva* the Virgin, at *Athens*: A little after, is mentioned one of *Leosthenes*, and his Children. And in the same Book he speaks of Statues not only of illustrious Men, but likewise of illustrious Women. There were consecrated in Temples, and in other publick Places, Statues or Portraits of all their Heroes, as of *Lycurgus*, *Callias*, *Demosthenes*, *Pericles*, *Aristides*, *Miltiades*, *Iphicrates*, *Olympiodorus*, and many others. *Isocrates* (says *Pausanias*) was placed among the greatest Heroes, because he had left three excellent Examples to Posterity for their Imitation: One of his Constancy and Perseverance in teaching the Youth, which they considered as a very noble and useful Employment (2) to the State, having continued to teach till he was ninety-eight: Another, of singular Modesty, which made him

(1) *Pausanias*, lib. 1. The Examples here named are in the first Book of *Pausanias*. But in every Page almost of that Author, there are Instances of this Use of the designing Arts.

(2) This was the Sentiment of all the greatest Men of Antiquity about the Importance of Education to pri-

vate or publick Happiness. Quod enim Munus reip. afferre majus, meliusve possumus, quam si docemus, atque erudimus juventutem? His præsertim moribus, atque temporibus: quibus ita prolapia est, ut omnium opibus retrahenda ac coerenda sit. *Cicero de Dam. l. 2. init.*

Chap. 6. and Decline of PAINTING.

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him than all other publick Offices, and devote himself intirely to the Business of Education: And a third, of Love and Zeal for Liberty (3).

ALL the Poets had likewise this honour paid to them; *Homer, Hesiod, Sophocles, Euripides, Menander, Æschylus*; to the Memory of the last, *Pausanias* tells us, a Picture was consecrated on account of his brave Behaviour at the Battle of *Marathon*. The Philosophers were not neglected; nor indeed were any Persons of Merit overlooked. This appears from the Statue of *Æsop* erected at *Athens*, to shew, says *Phædrus*, that the Road to true Honour lies open to all in a well-govern'd State.

Persons of Merit of all Ranks.

A Statue of Æsop.

*Æsopi ingenio statuam posuere Attici,
Servumque collocarunt æterna in basi;
Patere honoris scirent ut cuncti viam,
Nec generi tribui, sed virtuti gloriam.* Phædrus.

SOON after *Socrates* was cruelly condemned, the *Athenians* repented bitterly of it, and banished some of his Accusers, and punished others of them with Death, and erected a braß Statue of *Socrates* in the most remarkable place of *Athens* (4).

AS their Gods (5) were distinguish'd in Painting and Sculpture by certain Attributes or Symbols; so were the Images of their Great Men. They were not merely Portraits of their outward Forms, but they were principally intended to commemorate their noble Virtues and useful Deeds; and to stir up a worthy Emulation in the Breast of every Beholder.

Proper Symbols were given to Heroes and others.

HEROES were often represented without Sandals, with Beards, and the Lion's Skin, such as *Hercules* wears in Statues, and as he was anciently painted (6). They were frequently represented as carried up to Heaven by an Eagle, and with a kind of bright Cloud about their Heads, and the *Medusa* upon their Breast-plates, as *Pallas* is painted by *Virgil*.

Some Examples of Heroes.

*Jam summas arces Tritonia, respice, Pallas
Insedat, nimbo effulgens, & Gorgone seva.* Æn. 2. ver. 613.

To this Custom he also alludes. Æn. 6. 779.

— *Vident ut gemine stent vertice crista,
Et pater ipse suo superum jam signet honore* (7) ?

(3) *Paus. lib. 1. p. 16. Edit. Wechel.*

(4) Post damnatum Socratem, tanta mox poenitentia ejus rei Athenienses cepit, ut gymnasia clauderent; ut accusatores Socratis partem exilio, partem morte mulcerent: at Socrati ipsi statuam æneam statuerent in loco celeberrimo Athenis. Sentit Plutarchus in eo libello cui titulus est *De odio & invidia*, quod Athenienses adeo oderant, averfatique sunt Socratis calumniatores, ut neque eis ignem accendere, neque interrogantibus respondere, neque aqua illa in qua hi se abluisse uti voverint, sed eam perinde ac sceleratam effundi jussissent: proinde illi cum odium tam atrox perpetui diutius non possent suspendio sese necaverunt. Verum non solum puniendi fuerant accusatores Socratis, verum etiam judicii mulctandi, qui damnante Socratem injustissimo judicio, ipsam virtutem damnare atque excindere visi sunt. Quod crimen eo atrocius judicandum quod Athenienses & erant & habebantur prudentes, eruditi, humani & legislatores optimi: unde humanitas, religio, doctrina, jura, leges ortæ, atque in omnes distributæ putantur. See *Apuleii Apin. Aur. l. 10. cum Commentar. Philippi Beroaldi.*

(5) What *Plutarch* tells us of the ancient Images of the Gods, is very remarkable. *Priscus theologi, philosophorum vetustissimi, instrumenta musica in manus deorum imaginibus posuerunt: non sane quod eos lyra aut tibia ludere putarent; sed quod nullum Deo opus convenientius esse judicarent, quam consonantiam & harmoniam.* *Plutarch. regi τῷ ἐν Τιμῶνι ψυχρογυῖας.* And *Ælian* makes the following Remark on the ancient Images of the Muses: *Status & imagines, quas nobis ars Hectorum exhibet, non officiantur aut obiter spectare soleo: nam in his etiam ars manuarum judicium aliquod sapientiamque adhibet. Atque id sic se habere, cum ex multis aliis conjici potest, tum ex eo potissimum, quod nemo pictorum seu plastrum ausus est unquam musis, filiabus Jovis, adulterinas atque alienas species effingere; neque quilibet opificum tam est a ratione*

alienus, qui eas armatas exhibuerit. Cerrissimo argumento, vitam quæ musis tribuitur placidam, facilem, tranquillamque iis esse oportere. *Ælian. var. Hist. 14. 37.*

(6) Heroes quoque in pelibus olim pingebant finge-bantque, says the old Scholiast upon *Apollonius Rhodius, Argonaut. lib. 1. ver. 324.* Pellem habere Hercules fingitur, ut homines cultus antiqui admonerentur, says *Festus.* *Suidas* in his *Ἡρώων* tells us how *Hercules* was represented in Statues; and *Cicero*, how he was painted. *Lautia, sandalia, crepidæ, calcei, ægrotantium sunt gestamina, vel senum.* *Pictores itaque muniant Philoctetum calceis, tanquam claudum & ægrem: Sinopensem vero philosophum, & Thebanum Cratetem, & Ajacem, & Achillem discalceatos pingunt: at Jasonem ex parte dimidia. Fertur enim fluvium Anaurum transiturus. Philof. Epif. in Epif. ad excalceatum Adulcentem.* See likewise *Hyginus, fab. 12;* and *Macrobius, in Somn. Scip. lib. 5. c. 18.* Hence *Val. Maximus* takes notice of it as something unusual. *L. Scipionis Asiatici statuam chlamydatam & crepidatam in capitolio fuisse, lib. 3. c. 6.* So *Cicero Orat. pro Rabirio postumo.* *L. Scipionis qui bellum in Asia gessit, Antiochumque devicit, non solum cum Chlamyde, sed etiam cum Crepidis in capitolio statuam videtis. Heroes non fuerunt soliti tondere barbam.* See *Servius in Æn. 3. ver. 393.* They used likewise to have a Dog by them. See *Palæus Onomasticon, lib. 1. c. 4.*

(7) See *Servius* upon these places. As for their being carry'd up to Heaven, there is a beautiful Agate in the King of France's Cabinet, representing *Germanicus* carry'd up to Heaven upon an Eagle, with the augural Batton in one hand, and a Cornucopia in the other, the *Ægis* on his Breast, and a Victory crowning him. This was taken by the Monks of *St. Evre at Toul* for *St. John* upon an Eagle crown'd by an Angel. When they found it to be Pagan, they made no difficulty of parting with it. There is another Agate of an exqui-

sited

An ESSAY on the Rise, Progress,

THE Serpent was not the Symbol of *Æsculapius* only, but was consecrated to *Jupiter*, *Apollo*, and other Gods; and likewise to Heroes (8).

THUS on the Shield of *Epaminondas*, which was fixed on a Pillar, erected to his Memory, was engraved a Serpent.

MARTIAL Heroes were frequently done with Thunder in their Hands, as *Alexander* was painted by *Apelles*.

THEY are called by the Poets, as *Virgil* does the *Scipio's*,

— *Fulmina belli* (9). *Æn.* 6. 841. (10)

Those who excelled
in Arts of Peace.

THOSE who excelled in the Arts of Peace were crowned with Olive, and held frequently some religious Utenfil in their Hand; as *Virgil* describes *Numa Pompilius* appearing to *Aeneas*.

*Quis procul ille autem ramis insignis Olive,
Sacra ferens? Nostro crines incanaque menta
Regis Romani; primus qui legibus urbem
Fundabit, curibus parvis & paupere terra
Missus in imperium magnum.* *Æn.* 6. 808.

THOSE who had polished Life with useful Arts had their Heads wreathed with Fillets; to which Custom *Virgil* likewise alludes:

*Quique sacerdotes casti, dum vita manebat:
Quique pii Vates, & Phæbo digna locuti:
Inventas aut qui vitam excoluere per artes:
Quique sui memores alios fecere merendo:
Omnibus his niveâ cinguntur tempora vittâ.* *Æn.* 6. 661.

WE see *Apollo* giving a Crown to a Poet in one of the Pictures now graved; and there is the Portrait of another in the same Piece encircled with Laurel.

Homer, how
painted.

ÆLIAN tells us, that *Homer* was painted with Streams of pure Water issuing out of his Mouth, and a Croud of Poets drinking largely of it (11). To such a Picture *Ovid* plainly alludes:

*Adice Meoniden, a quo, cum fonte perenni,
Vatum Pieriis ora rigantur aquis.* *Ovid. Amor. El.* 9. ver. 25.

So *Manilius*,

— *Cujusque in ore profecto
Omnis posteritas latices in carmina duxit.* *Man.* l. 2.

His Temple at
Smyrna.

THEY erected Temples to *Homer* in *Smyrna*, as appears from *Cicero* (12); one of those is supposed to be yet extant, and the same which they shew for the Temple of *Janus*. Mr. *Spon* denies this to be the true *Homereum*; but it agrees with *Strabo's* Description, a square Building of Stone near a River, thought to be the *Meles*, with two Doors

See Taste in the same Collection, in which *Agrippina* and *Germanicus* are represented under the Images of *Triptolemus* and *Ceres*. See both these describ'd in the *Memoirs of the French Academy of Literature*, tom. 1. p. 276.

(8) *Plutarch* gives the reason of it in his Life of *Cleomenes*: Where he tells us, that a Serpent being found wreath'd about *Cleomenes's* Head, so covering all his Face, that no ravenous Creature durst come near him. The King who had put him to death, and all the Ladies of his Court, began to fear that they had highly provok'd the Gods, and made many expiatory Sacrifices for the Purification of this Crime. *Plutarch* adds, that this coming to the knowledge of wise Men, they consecrated the Serpent to Kings and Princes, as friendly unto Men. *Plut. in Cleom. ad fin.* Heroum pictis fœdissime imaginibus appositos olim Dracones. *Macrobi. lib.* 1. *Saturnal* 20, where he likewise gives the reason, Cur zedium, adytorum, oraculorum, Thesaurorum custodia Draconibus assignatur. Junguntur figuræ Draconum quia præstant ut humana corpora, velut infirmitatis pelle deposita ad pristinum revirescant vigorem: Ut virefcent Dracones per annos singulos pelle senectutis exuta. *Pompeius Festus* gives another reason: Clarifi-

mam dicuntur habere oculorum aciem, qua ex causa incubantes eos Thesauris custodiæ causa fixerunt antiqui. Serpenti creduntur multa inesse remedia, & ideo *Æsculapio* dicatur. *Plin.* 29. c. 4.

(9) So *Lucretius* before him. *Scipiadis belli fulmen, Carthaginis horror*, l. 3.

(10) There is an Agate of a very fine Taste in the King of *France's* Collection, representing *Jupiter* with his Mantle and the Thunder in his Hand, on one side of an Olive; and *Minerva* on the other with her Casque on her Head: A Serpent wreaths itself about the Tree; and several Animals are on the Exerg. It was for a long time understood to mean *Adam* and *Eve* in Paradise. See it explain'd in the *Memoirs of Literature*, tom. 1. p. 373

(11) *Æl. var. Hist.* 13. 22. Hence probably it is that *Pliny* calls him *Fontem Ingeniorum*. *Plin. Hist. Nat.* l. 17. c. 5.

(12) *Cic. Orat. pro Archia Poeta*, N^o 8. *Smyrnaei* vero suum esse conficiunt. Itaque etiam delubrum ejus in oppido dedicaverunt.

Doors opposite to each other, North and South, and a large Niche within the East Wall where the Image stood (13). There is a *Greek* Epigram describing a Statue of him, in which he is represented in a different manner from the ancient Busts of him that subsist at present (14). For in these he hath a short curl'd Beard, and his Hair comes over his Forehead; but in that Statue he was represented according to the Description, with a large and long Beard, his Forehead without Hair, and his Head turned aside in a listless Posture.

His Statue

I have an Intaglia of him that agrees exactly with that Description; it is finely engraved, very deep, and in *faccia*.

THE famous Marble in the Palace of *Colonna* at *Rome*, called his Apotheosis, the Work of *Archelaus* of *Priene*, is well known to the Curious. We see there a Temple hung with its Veil, where *Homer* is placed on a Seat with a Footstool to it, just as he has describ'd the Seats of his Gods; supported by Figures on each side, representing the *Iliad* and the *Odyssey*; the one by a Sword, the other with the Ornament of a Ship, which denotes the Voyages of *Ulysses*: On each side of his Footstool are Mice, in allusion to the *Batrachomyomachia*: Behind is Time waiting upon him, and a Figure with Turrets on its Head, which signifies the World, crowning him with Laurel: Before him is an Altar, at which all the Arts are sacrificing to him as to their Deity: On one side of the Altar stands a Person representing Mythology; on the other, a Woman representing History: After her is Poetry bringing the sacred Fire; and in a long Train, Tragedy, Comedy, Nature, Virtue, Memory, Eloquence, and Wisdom, in all their proper Attitudes.

His Apotheosis

AT the *Panathenæan* Solemnities (15) in honour of *Minerva*, certain Persons called *Παῖδες*, were appointed to sing some Verses of *Homer*; and in the same Festival a Herald pronounced with a loud Voice, that the People of *Athens* had given a Crown of Gold to the famous Physician *Hippocrates*, for the signal Services he had done them in the time of the Plague.

ACHILLES is said to have found out some Remedy for Wounds, and in memory of that he was painted shaking something from the Point of his Spear into the Wounds of *Telephus* (16).

HEROES were represented with their Armour when they had conquer'd and put an Enemy to flight; or with the Spoils and Trophies they had gain'd in Battle, and crown'd with Victory: Emperors, with famous Nations or Cities supplicating them, offering them a Crown or other Gifts (17). And in one word, every Person was exhibited with such Symbols as were most significant of that in which he excelled; whether Fortitude, or Science. Particular care was taken that the Images should be expressive of their Characters and Dispositions: And those who are acquainted with the Remains of Antiquity know, that the Accounts we have of the wonderful Skill of the Ancients in this principal Quality of the designing Arts are not exaggerated. They will not think that *Philostratus* magnifies Matters, when describing the Picture of *Antilochus*, he says, "*Ulysses* is manifestly distinguish'd by his severe vigilant Look; *Menelaus* by his gentle Mildness; *Agamemnon* by a certain superiour divine Majesty above all the rest; *Diomedes* is the very Picture of a free bold Spirit; *Ajax* is known by his terrible grim Look; *Locrus* by his alert Forwardness; *Hector* is a Demi-god, his Statue expresses many Passions, if one attends accurately to it; for he is great and awful; he hath a wonderful Alacrity, and a masculine Softness; he is without Hair, but comely: And the

The Excellency of ancient Statues and Pictures.

" Statue

(13) *Strabo*, lib. 14. Habet etiam Bibliothecam & Homeræum & porticum quadratum, cum Homeris templo & statua. Nam & hi maxime hunc poetam sibi vendicant. Unde & nummus quidam æneus apud eos Homerus vocatur.

(14) *Æs* vita vigetum, nobis ostendit Homerum:
Non animus, non sensus abest: sed solus ille
Vocis æget: mirum quo viis processerit artis.

— senium præferre videtur
Dulce sed hoc senium est, & ab illo distat ori
Gratia: convenient gravitas: & amabile quiddam:
Blanda verecundo majestas læcet in ore:
Inmita in curva canis cervicis Corymbus
Verticis descendens, & circumfunditur aures.
Mento barba eadem spatia dissepiscit amplo,
Mollibus illa pilis multoque volumine, nec se
Cegit in angulum, sed late excurrit, & infra
Et vestis simul est ea pectoris, & decus oris:
Nuda camis frons est: & adest sapientia fronti.

*Aspiciens cæcum non possis credere: tanta
Obscuri oculis admixta est gratia: felix
Hæc vitium est, labæque oculorum profusus arti.*

Nonnihil introrsum sese covat utraque mala
Utraque sulcatur rugis, sed utriusque venustus
Est pudor, in facia recipit qui sede pudorem,
sed & arrigit aures

*Dextra se, Phœbum cupiens audire loquentem, &c.,
Anthol. Græc. lib. 5. translated by Grotius.*

(15) See *Histoire ancienne*, par M. Rollin, tom. cinquième
p. 10. & tom. 3. p. 421.

(16) *Plin.* 25. c. 5. & 34. c. 15.

(17) Imperatoris imaginibus alii imperatores aliud
quiddam appingi gaudent; quidam clarissimas quasque
urbes dona offerentes: alii victorias caput eorum corona
cingentes: Nonnulli magistratus adorantes, &c. See
Junius de Pict. vet. lib. 3. c. 1.

^d Statue is so lively that it seems to breathe, to accost you and invite you to touch it.
 " *Amphiaraus* the Prophet has a reverend Aspect, and seems to pour out some divine
 " Oracle (18)."

Great Deeds
 painted.

ALL their great Actions or meritorious Inventions were beautifully represented by Pictures or Sculptures, in which one might see their whole History. Thus was painted the famous Cavalry-battle between *Gryllus*, Son to *Xenophon*, at the Head of the *Athenians*, and *Epaminondas* who commanded the *Thebans*; the *Trojan War*; the Battle of *Marathon*; the famous Stand at *Thermopylae*; the brave Behaviour of *Olympiodorus*; all the great Actions, or remarkable Events in their History, were transmitted to Posterity by the Chisel and Pencil, as well as by the Pen. They consecrated Statues and Pictures, to the honour even of such foreign Princes and great Men as had render'd Services to them: As for instance, to the *Ptolemys* of *Egypt*, *Ptolemy Philometer* in particular, and his Daughter *Berenice*. Near to these Memorials of the *Ptolemys* at *Athens*, were the Kings of *Macedon* placed. But what *Pausanias* says on this occasion is very remarkable. "The *Ptolemys* owed their Statues to the Love and Gratitude of the *Athenians*; whereas *Philip* and *Alexander* were only obliged, for the honour done them, to the Fickleness of the Populace and Flattery. The *Athenians* did the same honour to *Lyfimachus*, but rather out of Politicks than Affection; and to accommodate themselves to the times (19)."

Shields how adorn'd
 by the Ancients.

ANCIENTLY Shields were adorn'd with the Images and Actions of their Possessors; such were those used in the time of the *Trojan War*, says *Pliny*: And this Custom, according to the same Author, prevailed likewise among the *Carthaginians* (20). It was indeed very universal: such a one *Marcus* brought with him, with his other rich Booty, from *Carthage*, with *Asdrubal* engraved on it. The Poets often describe this Usage, or allude to it.

Et Sacrae acies, & picti scuta Labici. *Æn.* 7. ver. 796.

*At Nileus, qui se genitum septemplique Nilo
 Eminentius erat, clypeo quoque flumina septem
 Argento partim, partim calaverat auro.* *Ovid. Met. lib. 5. ver. 187.*

*Flumineaque urna catalus Bragada parmam,
 Et vasta Nasamon syrtis populator Hyempsal, &c.* *Sil. Ital. l. 1. ver. 407.*

*Ipse tumens atavi Brenni se stirpe ferebat
 Chryxus, & in titulos Capitolia capta traherat:
 Tarpeioque jugo demens, & vertice sacro
 Pensanteis aurum Celtas umbone ferebat.* *Sil. Ital. lib. 4. ver. 150.*

*At contra ardenti radiabat Scipio cocco,
 Terribilem ostentans Clypeum, quo patris, & una
 Celarat Patruis spirantes praelia dira
 Effigies: flammam ingentem frons alta vomebat.* *Ibid. lib. 17. ver. 400.*

PLINY calls it a noble Use of the designing Arts; a great Incentive to true Bravery, and a Custom full of Glory. Hence the practice in the first Ages of Christianity, described by *Prudentius*.

—Clypeorum insignia Christus
 Scripserat, ardebat summis crux addita cristis.

THIS Subject is fully handled in a Dissertation upon dedicated Shields, in the *Memoirs of the Academy of the Belles Lettres*: In which the famous Shield of *Scipio* is describ'd. It was found in the *Rhone*, A. 1566, and is now in the King of *France's* Cabinet (21). It represents that heroick Action that hath been often painted by modern Masters, and is indeed a most noble Subject, commonly called the *Continence of Scipio*. 'Tis beautifully related

(18) *Philistratus* in *Iconum lib. 2. in Antiochi pictura*. Agnoscitur autem Ithacensis quidem ex severa & excitata facie. Menelaus vero lenitate, Agamemnon divina quadam majestate, Tydidem sua libertas designat: Telamonium vero dignitas ex terribili, & Locrum ex prompto aspectu.—*Amphiaraus* ipso aspectu facer atque fatidicus. In *Amphiar. Pictura*, tom. l. 1. Que est Ilii Hectoris status, semideum refert hominem, multoque præ se fert affectus, si quis diligenter accuratque aspexerit. Etenim elata est ac terribilis, alacrisque & cum mollitie vigens, inestque ei abique ulli coma pulchritudo. Est autem usque adeo spirans, ut ad se tangendum spectatores attrahat. In *Heracii*.

lippo vero & *Alexandro* adulationi potius multitudinis, nam & *Lyfimacho*, &c.

(20) Scutis enim qualibus apud Trojam pugnatum est continebantur imagines; unde & nomen habuere Clypeorum, non ut perversa grammaticorum subtilitas voluit, a cluendo. Origo; plenam virtutis faciem reddi in scuto cuiusque, qui fuerit usus illo. Peni & ex auro scutivavere & Clypeos & imagines; secumque in castris vexere. Certe captis iis, talem *Asdrubalis* invenit *Marcus*, *Scipionum* in *Hispania* ultor, &c. *Plin.* 35. 6. For this Shield see *Livy*, lib. 25. c. 39.

(21) Dissertation sur les Boucliers votifs, par M. l'Abbé *Mellieu*. *Hist. de l'Academie Royale*, tom. 1. p. 177.

(19) See *Pausanias*, lib. 1. particularly page 7. *Phi-*

related by *Livy* (22). And Mr. *Thomson*, in his *Sophonisba*, hath told it with the noble Fire virtuous Subjects always inspire into him. These votive or consecrated Bucklers were not only called in general *Chypei*, *Disci*, *Cycli*, but by the particular Name of (*Pinaces*) or Pictures, because they painted great Men and their glorious Actions.

PHILOPEMON, who is called by *Livy* the last of the *Greeks*, made a fine use of this Custom of adorning Shields and other Parts of Armour (23). The young Men in his time being excessively effeminate, and fond to extravagance of rich Apparel, sumptuous Furniture, curious Services at Table, and delicate Dishes; this brave and publick-spirited *Achaian*, in order to give this their Love of Finery in all superfluous unnecessary things a good turn, and bring them to like things that were manly and profitable, endeavour'd to make them think of shining in the Field, and coming out for the Defence of their Country with magnificent Armour: And it had the designed effect. For the sight of finely adorned Arms breathed a new Spirit into them, and fired them with an Emulation of trying who should most distinguish himself in the Service of his Country. "Indeed, saith *Plutarch*, Sumptuousness and Finery in Drefs, Equipage and Table, do secretly lead away Mens Minds from manly Pursuits, and allure them to seek after Vanities that render them soft and inactive: Luxury melts and dissolves the Strength and Courage of the Mind; but the sumptuous Cost bestowed upon warlike Furniture, animates a noble Heart; as *Homer* says it did *Achilles*, when his Mother brought him the new Armour she had caused *Vulcan* to make for him, and laid them at his Feet: For the moment he sees them, he is fired with the sight, and impatient for some Action to try them, and shine in them. So when *Philopemon* had brought the Youth of *Achaia* to this good pass, to come thus bravely arm'd and furnish'd into the Field; he begun then continually to exercise them in Arms, wherein they did not only shew themselves obedient to him, but did moreover strive to excel one another."

How *Philopemon* recover'd the *Achaian* Youth from Effeminacy.

THERE is indeed a Taste of Beauty and Elegance in our Natures, that may easily be improved to very good uses: This Desire will necessarily be discovering itself, if not in the Pursuit of the true, the real Beauty in Characters, Affections, and Actions, and in the Study of pure, chaste Arts; in a false Affectation and Desire of Symmetry and Elegance, in merely external Ornaments, in Equipage, Table, Drefs, and so forth. 'Tis therefore of the highest consequence to give a good Turn, by proper Education, to this natural Passion (24).

TO name but a few more Instances of the Honours paid to Virtue, we have an Account from *Cicero* of the Monument erected to *Archimedes*. How earnestly did *Cicero* search after it in *Syracuse*! And how does he lament that it was over-grown with Weeds and sadly neglected! He found it out with great difficulty after much hunting and searching. It was adorned with the Sphere and Cylinder; and he was probably represented drawing Diagrams upon the Sand (25).

The Monument of *Archimedes*.

HOW naval Victories and Triumphs were commemorated, we may see by that Monument in the Capitol at *Rome*, in honour of *Duilius* (26), just as it is described by *Silius Italicus*; where he likewise mentions several other Pictures and Monuments of great Deeds and illustrious Men: which, whether they are real or imaginary Pictures, equally serve to shew us to what noble purposes Painting may and ought to be employed in the Opinion of the Ancients.

The Monument of *Duilius's* naval Victory.

— varia splendentia cernit
Pictura, belli patribus monumenta prioris
Exhausti. Nam porticibus signata manebant.
Quis inerat longus rerum, & spectabilis ordo,
Primus bella truci suadebat *Regulus* ore:

Bella

(22) *T. Liv.* l. 26. c. 50. & *Polybius* l. 10. p. 593. Ed. Casaub.

(23) See his Life in *Plutarch*. I have given this Passage in the Words of the old *English* Translation.

(24) See this Reflexion delightfully pursued at great length in the *Charactericks*, tom. i. p. 138. Every one is a Virtuoso of a higher or lower degree: Every one pursues and courts a *Venus* of one kind or another. And tom. 3. p. 184, &c.

(25) Cuius (*Archimedis*) ego quaestor ignoratum ab *Syracusanis*, cum esse omnino negarent, septum undique & vestitum verpibus, & dumetis indagavi sepulchrum. Tenebam enim quosdam fenariolos quos in ejus monumento esse inscriptos acceperam: Qui declarabant, in summo sepulchro sphaeram esse positam cum Cylindro. Ego autem cum omnia collustrum oculis

(est enim ad portas *Agragianas* magna frequentia sepulchrorum) animadverti *Columellam* non multum e dumis eminentem: in qua inerat sphaerae figura & Cylindri.

— Quo cum patefactus esset aditus, ad adversam basin accessimus. Apparebat epigramma excelsi posterioribus paribus vericolumum dimidiatis fere. Ita nobilissima Graeciae civitas quondam vero etiam doctissima, sui civis unius acutissimi monumentum ignorasset, nisi ab homine *Arpinate* didicisset. Quis est omnium, qui modo cum musis, id est, cum humanitate, & cum doctrina habeat aliquid commercium qui se non hunc mathematicum malit, quam illum tyrannum, &c. *Tufi. Quaest. lib. 5. 23.*

(26) *Pliny* tells us that this Monument was in the Forum in his time. *P. Ciceronius* has explain'd this Monument *singulari opere*. See likewise *Gruter* in *Lupido Capitolino*, p. 297.

Bella neganda viro, si noscere fata daretur.
 At princeps Pœnis indictæ more parentum
 Appius affabat pugna, lauroque revinctus
 Fulsum Sarrana ducebat cæde triumphum.
 Equoreum juxta decus, & navale trophæum
 Rostra gerens, nivea surgebat mole columna,
 Exuvias Marti donum, quæ Duilius alto
 Ante omnes mersa Pœnorum classe dicabat :
 Cui nocturnus honos, funalia clara, sacerque
 Post Epulas Tibicen adest, castosque Pœnates
 Insignis lati repetebat murmure cantus. Sil. Ital. lib. 6. 651.

IN fine, due Honour was done by Statues, Pictures, and other Monuments, to every great Action, in ancient Times, by the Greeks especially; to every one who had been serviceable to his Country in whatever Station of Life, and not to those only in the higher Spheres of Action.

Of the Battle of
 Marathon.

AFTER the famous Battle of *Marathon*, there were erected, on the Spot where the Battle was given, noble Monuments, on which were inscribed the Names of all those who had bravely died for their Country; one for the *Athenians*, another for the *Platzans*; and a third for the Slaves that had been put in arms on that occasion (27). Afterwards one was erected for *Miltiades*. *Cornelius Nepos* makes a fine Reflexion upon what was done by the *Athenians* to honour the Memory of this General (28). "Formerly, says he, (speaking of the *Romans*) our Ancestors recompensed Virtue by Marks of Distinction, not indeed very pompous, but which they rarely bestowed, and that were for that very reason highly esteemed; whereas now that they are lavish'd so promiscuously they are not regarded. It had been so likewise among the *Athenians*; all the Honour paid to *Miltiades* the Deliverer of *Athens*, and of all *Greece* was, that in a Picture of the Battle of *Marathon* he was represented at the Head of the ten Chiefs, exhorting the Soldiers to Courage, and shewing them a noble Example of it: But this same People in after-times, becoming more powerful, but at the same time more corrupt, appointed three hundred Statues of *Demetrius Phalereus* to be erected." *Plutarch* makes the same Observation (29), and remarks wisely, that the Honours rendered to great Men ought not to be consider'd as a recompence for their glorious Actions; but purely as a Mark of the high Esteem in which they were held, and of a desire to perpetuate their Memory and the Imitation of them. 'Tis not, says he, the Riches nor the Magnificence of publick Monuments that makes their Value or renders them durable; but 'tis the sincere Love and Gratitude of those who erect them: The three hundred Statues of *Demetrius Phalereus* were thrown down in his own time; but the Picture of *Miltiades* subsisted many Ages after him.

PLATO often speaks of this glorious Day of *Marathon* as the Source of the *Athenian* Bravery and Success. For on all occasions of Importance the Example of *Miltiades* and his invincible Troop, was recalled to their Remembrance, and set before their Eyes as an Example of what a little Army of Heroes was able to do. It was this glorious Instance that inspired them for a long time afterwards, with a noble Emulation to imitate those brave Ancestors, and not to degenerate from their Virtue, Love of Liberty and their Country: And no doubt the excellent Pictures of that glorious Action contributed not a little to produce that noble Effect.

Of the Monuments
 at Thermopylae.

BY publick Order there was likewise erected, near to *Thermopylae*, a glorious Monument, to the Memory of these brave Defenders of their Country, with two Inscriptions; one that regarded all those in general who had died there, and bore that the *Greeks*, to the number of four thousand, had bravely made head against an Army of three Millions of *Persians*. The other Inscription was peculiar to the *Spartans*: It was written by *Simonides* (30), in these plain strong Words:

Σπῆν, ἄγγελλον Λακεδαιμονίοις, ὅτι τῆδ'ε
 Καίμεθα, τοῖς κείνων περὶδόμενοι νομίμοις.

Of funeral Panegyrics among the
 Greeks and Romans.

DIODORUS SICULUS tells us likewise, that the *Athenians* instituted certain funeral Games in honour of those who had died in the War against the *Persians* (31), and

(27) So *Pausanias* tells us in his *Atticks*.

(28) *Nepos* in *Miltiade*.

(29) *Plut.* in *præceptis de Repub. gerenda*.

(30) See *Cicero Tuscul.* lib. 1. 42. *Pari animo*

Lacedæmonii in Thermopylis occiderunt, in quo Simonides:

Dic, Hospes Spartæ, nos te hic vidisse jacemur, Dum sanctis Patriæ legibus obsequimur.

See also *Pausanias*, p. 95. *Lacemica*.

(31) Lib. 2. See likewise *Pausanias* in the place just

now cited.

Chap. 6. and Decline of PAINTING.

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and a solemn yearly Panegyrick was pronounced in their praise. In the first general Assembly of Greece after the Victory of *Platæa*, *Aristides* propos'd a Decree, which was pass'd; that all the Cities of Greece should send Deputies yearly to *Platæa* to sacrifice to *Jupiter* the Deliverer, and to the Gods of that City, and that every five Years a Feast of Liberty should be celebrated there. The *Platæans* resolv'd to keep an annual Festival in memory of those who had died in Battle. The Ceremonies of it are fully described by *Plutarch* (32). *Polybius* gives us an Account of an ancient Custom among the *Romans*, before the Arts were much cultivated amongst them; "which," says he, contributed exceedingly to inspire them early with noble Ambition, and to form great Minds; and shews the extraordinary Care and Diligence of the Republick to promote the Desire of Glory and Reputation. When any Person of Merit and Renown died, his Body was carried in great State, and expos'd to publick View at the Rostra; where one of his Children, if any of them was of Age, and qualify'd to undertake it, or if not, some other of his Family or Race harangu'd the People, setting forth his excellent Virtues, and exhorting all to imitate his noble Example: Whence it came about that many by such lively Commemorations of great Virtues and Actions, were filled with laudable Emulation, and excit'd to merit equal Praise and Honour. After having perform'd the funeral Rites and Obsequies, the Image of the Defunct was placed in the most conspicuous part of the House, an Image taken after the Life, and exactly representing his Likeness (33)."

IN funeral Ceremonies the Badges or Ensigns of the publick Employments any one had fill'd were display'd. And can we imagine a nobler Spectacle than a young Man proclaiming the due Praises of Virtue, Merit, and publick Services? Must not the sight of those Images of Persons thus glorify'd by their Virtues, have awaken'd and inflam'd every one with ardent, generous, heroick Sentiments and Resolutions. By this practice the Sense of Honour was kept lively and vigorous; and the Youth were fir'd with an Ambition able to incite to great Atchievements, able to undergo any Hardship, or forgo any Pleasure for the publick Good. 'Tis plain from several Passages of ancient Authors, that such Images were amongst the old *Romans*, their Titles or Patents of Nobility (34). Amongst the *Greeks* sepulchral Monuments were either adorned with Bas-reliefs or painted. *Paulanias* and other Authors mention many that were painted; and this was also a practice among the *Romans*, for several such Monuments are yet to be seen at *Rome*, and about *Baia* and *Cumæ*.

THE Antiquarians have been often puzzled to find out the reason why the Mausolea, Sarcophagi, sepulchral and other funeral Monuments are often adorn'd with Representations of Vintages, Huntings, Festivals, and such gay Subjects. But 'tis worth observing, that the ancient *Greeks* and *Romans* instead of adding artificially to the natural Horrors of Death, took all pains on the contrary to allay that Dread. This at least is certain, that they took care to make Death in the Service of the Publick desirable and glorious.

AMONGST the *Greeks*, the Pictures and Statues of great Men, and in memory of their great Deeds, were placed in the Temples amidst the Images of their Gods, and Pictures and Sculptures representing religious Rites and Customs. In the Temples were likewise Pictures recommending the Virtues, and pointing out the Errors and Miseries into which Ignorance and false Pleasure mislead. This is evident from one Example out of many that might be brought: The famous allegorical Picture in the Temple of *Saturn*, described at large by *Cebes* (35), commonly call'd his Table. This is a charming allegorical Picture of human Life, and sufficiently shews us what fine Notions the ancient Philosophers in the Age of *Socrates*, had of the use that might be made of Painting to instruct in the profoundest Doctrines of Morality. But I shall say nothing of this Picture at present, being fully determin'd to publish a correct Edition of it in *Greek*, and an *English* Translation, with several Remarks upon allegorical Painting, illustrated with a good Print done after an old one, far surpassing any other of this piece I have seen in Drawing and Taste. One thing however which I have not hitherto had occasion to remark, is worth our attention: The Symbols in ancient Allegory, by which the Affections of the Mind, the Virtues, and the Vices are represented, are well known to the Learned; they make

Pictures of great Men, and great Actions placed in Temples.

So likewise moral Pictures.

(32) *Plutarch* in *Aristide*.

(33) *Polybius*, lib. 6. p. 495. *Ed. Cossaub.* Oris similitudinem artificiosè effictam (says the *Latin* Interpreter) coloribus, pigmentisque adumbratam refertens.

(34) Nunc sum designatus *Ædilis*, habeo rationem quid a populo Romano acceperim—Ob earum rerum laborem & sollicitudinem fructus illos datos, antiqui-

orem in senatu sententiæ dicendæ locum, togam prætextam, sellam curulem, jus imaginis ad memoriam posteritatemque prodendam. *Oratio 5. contra Verrem*, N^o 15.

(35) See the Table of *Cebes*. See *Suidas* & *Sam. Petit. Miscell.* l. 4. c. 4. & *Junius de Pictura veterum*, l. 2. cap. 6. and the Passages in *Museji Athenæ Atticæ* already quoted.

a fix'd determinate Language, from which when Painters depart, they speak an unknown Tongue, to which there can be no Key, unless they give us a Dictionary for explaining their capricious Inventions. *Rubens* (35) is justly blamed for mixing Allegory with History; two Subjects that ought to be kept distinct from one another; and not only for mixing profane Theology with Christianity, but for inventing in Allegory, and not conforming himself to the ancient known Language or Symbols. Such moral Pictures had place in the Porticoes and Schools where the Philosophers taught. For all the Schools, Academies, and Places of Exercise amongst the ancient Greeks were adorned with Pictures proper to them; and that often furnish'd the Philosophers with very suitable Arguments for moral Lessons. To this Custom *Perfius* alludes, as hath been already observ'd:

Such Pictures plac'd
in Schools, Academies, &c.

*Haud tibi inexpertum curvos deprendere mores,
Quæque docet sapiens Braccatis illita Medis
Porticus.*

THAT in the Schools of the Liberal Arts were plac'd the Statues of the nine Muses and *Apollo*, might be prov'd by many Authorities: And that the famous Philosophers were represented in these is plain, since it was become a Proverb; *Qui nunquam Philosophum pictum viderunt* (36). *Sidonius Apollinaris* gives us an Account of the Pictures of Philosophers in the *Gymnasia* subsisting in his time (37): And *Pliny* mentions several Artists that were famous for doing Philosophers only (38).

In places throughout
all Greece for Conversation called
Leichæe.

PAUSANIAS tells us, that there were in all the Cities of Greece, certain Places design'd for Assemblies of the Learned and Ingenious for Conversation; and that these were adorned with Pictures, Statues, and Sculptures. He describes two Pictures in one of these Schools or Academies called *Leichæe*. And he quotes *Homer* to shew that such places of Meeting were very ancient. 'Tis where *Melanthus* upbraids *Ulysses* for prating as if he was at the *Leichæe* (39). He mentions two Places of that Name at *Sparta* (40). Of this kind at *Rome* were the Schools in the Porticoes of *Octavia*, where *Pliny* tells us several Greek Pictures were put up (41).

PLINY

(35) *Reflexions sur la Poésie & sur la Peinture*, tom. 1. sect. 24.

(36) *De fin. lib. 5. 27*. The Meaning of which will easily be understood by the use *Cicero* makes of it. Dicis eadem omnia & bona & mala; quæ quidem dicerent qui nunquam philosophum pictum viderunt. *Gymnasii præfidebant Mercurius, Hercules, Theseus, atque ideo statuas eorum in Gymnasiis passim consecrabant*. See *Pausan. l. 5. p. 276*. *Mercury* is called in the *Greek Epigrams, Anthol. l. 7. c. 25*. τὸν γυμνασίου ἱεριστόν. See *l. 4. cap. 12*. Cur vero amorem quandoque in Gymnasiis una cum *Hercule* & *Mercurio* consecraverunt, See *Attici de Pictura veterum, l. 2. c. 8*. See *Cicero Ep. ad Atticum, l. 1. Ep. 1*. *Hermathena* tua valde me oblectat, & posita ita belle est, ut totum gymnasium, quam ἀνάθημα esse videatur. *Ep. 4*. Quod ad me de *Hermathena* scribis, per mihi gratum est, & ornamentum Academiæ proprium meæ, quod & *Hermis* commune omnium, & *Minerva* singulare est insigne ejus gymnasii. Quare velim, ut scribis, ceteris quoque rebus quamplurimis eum locum ornes. *Ep. 6*. Tu, velim, si qua ornamenta γυμνασίου reperire poteris, quæ loci sunt ejus, quem tu non ignoras, ne praetermittas. *Ep. 8*. *Hermæ* tui pentelici cum capitis zencis, jam nunc me admodum delectant, quare velim, & eos, & signa, & cetera, quæ tibi ejus loci & nostri studii, & tuæ elegantie esse videbuntur, quamplurima & maxime tibi quæ gymnasii, xythique, &c. See *Mourfi Lett. Attic. l. 5. c. 6*. Alla scuola over ginnasio delle scienze, convengono filosofi, con sentenze illustri & libri tenuti in mano con bellissime attitudini. Adornerà sommantemente, ad immitatione degli antichi, quella statua da loro chiamata *Hermathena*, ove erano *Pallade* & *Mercurio* abbracciati la quali i filosofi antichi dedicavano & pone vano ne i suoi Giarasi, come ne fa in più *Luochi* mentione *Marco Tullio*. Et intendevano per *Pallade* la sapienza & per *Mercurio* l'eloquenza. *Lomazzo della Pittura, l. 6. c. 26*.

(37) Per *Gymnasia* pinguntur *Areopagitica* vel *Prytanæum*, *Speusippus* cervicæ curvæ, *Aratus* panda, *Zeno* fronte contracta, *Epicurus* cute difflata, *Diogenes* barba comante, *Aristoteles* brachio exserto, *Xenocrates* crure collecto, *Heraclitus* flexu oculis clausis, *Democritus* risu labris apertis, *Chrysippus*, digitis propter numero-

rum indicia contrictis; *Euclides*, propter mensuram spatia laxatis; *Cleanthes*, propter utrumque corollis, &c. *Sidon. Apollin. lib. 9. Epist. 9*.

(38) *Plin. 34. 8*. *Apollodorus*, *Androbulus*, *Aficliodorus*, *Alevas*, fecerunt philosophos.

(39) Supra *Cassiodorem* ædificium quoddam est: In quo picturæ aliquot *Polygnotti*, quas *Gnidiæ* dedicaverunt: Locum *Delphi* *Leichen* vocant (quasi consabulationem aut stationem dicas) quod eo convenientes præficus olim temporibus seria & joca inter se conferbant. Talia fuisse multa in omni *Græcia* conciliabula *Homerus* docuit, quo loco *Melanthus* in *Ulyssim* convitium exponit:

Οὐδ' ἐστὶν αἰὶν χαλκίος ἐς δόμον ἐλθὼν,
Ἥϊ περ ἐς λείχην, ἀλλ' ἐνθάδ' ἄλλ' ἀγορεύεις.

Ubi in hoc ædificium introitis pictam videas in dextro templi pariete *Ilii* eversionem, & *Græcorum* classiem domum solventem. After this follows a particular Account of the Pictures. There is a Discourse on two of them in the *Memoirs of Inscriptions and Belles Lettres*.

(40) *Pausan. Læonic. l. 3*. See the *French* Translator of *Pausanias* on this place, *Le Leichæe* est tout contre, &c. where he remarks, il y avoit à *Sparte* deux endroits qui portoient ce nom, l'un dit le *Leichæe* des *Crotanes*; l'autre le *Leichæe* *Pæcile* du mot *παύσις* varius, a cause de la variété de ces peintures comme le *Pæcile* d'*Athènes*. C'étoit apparemment deux portiques où l'on venoit se promener & converser, &c.—Par la Lecture d'*Homère* on voit que dans toutes les bonnes Villes de la *Grèce* il y avoit de ces *Leichæes*, c'est-à-dire des lieux où les gens oisifs venoient jaser, comme aujourd'hui nos cafés, &c.

(41) *Histoire de la Peinture ancienne*, p. 89. ad fin. On trouve ces deux pièces à l'Académie, dans le portique d'*Octavie*, &c. His Remark is, où les philosophes & autres gens de lettres s'assembloient ordinairement. Pour ce qui est du portique d'*Octavie*, bâti par *Auguste*, il renfermoit deux temples, celui de *Juno*, & celui d'*Apollon*; la cour, l'école & la Bibliothèque, c'est cette école que j'ai nommée *Académie*, destinée uniquement aux conférences des philosophes & des sçavans. Voy. *Suet. dans la Vie d'Auguste*, c. 29.

PLINY justly celebrates *Asinius Pollio* for founding publick Libraries at *Rome*, and adorning them with the Pictures of those great Men, whose immortal Souls spoke by their Writings (42). This *Asinius Pollio* was the first who dedicated publick Libraries, that is, founded them and consecrated them to publick Use, thus making, says *Pliny*, (*ingenia hominum Rempublicam*) Learning a common Good. This was a generous Action, worthy of that illustrious *Roman*, the Friend of *Cicero*, *Virgil* and *Horace*; who was Consul, General, Orator, Poet, and Historian; and a great Patron of Ingenuity, polite Literature, and of all the fine Arts. *Virgil* has immortalized his Name.

Pollio amat nostram, quamvis sit rustica, musam:
Pollio & ipse facit nova carmina——— *Virg. Ecl. 4.*

ISIDORUS gives some Account likewise of this Library (43). The Dedication of such Libraries was solemnly made by a Discourse which was commonly publish'd afterwards. *Pliny* the Younger, who had founded a publick Library at his own Expence, for the Use of his Compatriots, mentions a Discourse that he pronounc'd on that occasion (44). And that such Libraries were adorn'd with Pictures of Philosophers, Learned Men and the Encouragers of Letters, appears from another of his Epistles, in which he expresses his desire to get a good Painter to copy the Portraits of *Cornelius Nepos*, and *T. Cassius*, that they might be plac'd in the Library of one of his Friends (45).

How these Libraries were dedicated.

PLINY likewise informs us, that *Atticus* had been at great pains to preserve the Memory of illustrious Men, and that he had publish'd a Volume of their Images and Lives (46). *Cornelius Nepos* gives us a fuller Account of this noble and generous Work. He was a great Lover of Antiquity, says *Nepos*, and of the ancient Manners; and he was so well acquainted with History, and the Lives of great Men, that, in his Book of illustrious ones, there is no War, no Peace, no Law, no remarkable Event in the *Roman* History which he has not accurately related: And he had likewise given such a distinct Account (which was extremely difficult) of the *Roman* Families, that the Genealogies of all the great Men may be found there: He likewise gave their Images, or Portraits; under each of which there were four Verses comprehending the Substance of their History and Character (47).

Of the Zeal of Atticus to preserve the Fame of great Men.

MARCUS VARRO wrote several Volumes on various Subjects, and these were adorn'd likewise with the Images of great Men, to the number of seven hundred (48). And this Honour he did to Foreigners as well as to *Romans*. *Pliny* calls this a most noble and glorious Undertaking, thus to preserve the Memory of Men of Merit, that they might be every where present and known. "*Inventor muneris etiam Diis invidiosus, quando immortalitatem non solum dedit, verum etiam in omnes terras misit, ut præsentis esse ubique & videri possent.*" Those then who are careful in collecting the Images of illustrious Men follow the best and noblest Examples of Antiquity. *Pliny* tells us, that tho' it was not usual to place the Portraits of the Living in publick Libraries; yet *Asinius Pollio* thought it an Honour due to *Varro*, and accordingly put up his Picture in the Library he had devoted to the Use of the Publick (49). The Images

Of the Zeal of Marcus Varro, &c.

(42) *Asinii Pollionis hoc Romæ inventum, quoniam primus, Bibliothecam dicant, ingenia hominum rempublicam fecit. Plin. 35. 5.* A little above he says, In Bibliothecis dicantur illi, quorum immortales animæ in locis istis loquuntur. Concerning the *Greek* Libraries, see *Museus Hist. Art. and Mansuæus's Palæographia Græca.*

(43) See the *French* Notes upon this Passage in *Pliny*. *Romæ* primus librorum copiam advexit *Æmilius Paulus*, *Perseus* Macedonum rege devicto: Deinde *Lucullus* e *Parthica* præda. Post hos, *Cæsar* dedit *M. Varroni* negotium causâ maxime Bibliothecæ construendæ: Primum autem *Romæ* Bibliothecæ publicavit *Pollio*, *Græcæ* simul atque *Latinae*, additis imaginibus in Atrio quod de *Dalmatarum* manibus magnificentissimum intruxerat.

(44) *Epist. 8. lib. 1.*

(45) *Lib. 4. Epist. 28.*

(46) Imaginum amore quondam flagrasse testes sunt & *Atticus* ille *Ciceronis* edito de his volumine. *Plin. 35. 5.*

(47) *Moris* etiam majorum summus imitator fuit, antiquitatis amator: Quam adeo diligenter habuit cognitam, ut eam totam in eo volumine exposuerit quo

magistratus ornavit. Nulla enim lex, neque pax, neque bellum, neque res illustris est populo *Romano* que non in eo, suo tempore sit notata: Et, quod difficillimum fuit, sic familiarum originem subtexuit, ut ex eo virorum clarorum propagines possimus cognoscere. Quibus libris nihil potest esse dulcius, his, qui aliquam cupiditatem habent notitiæ clarorum virorum. Attingit quoque *Poetæ*cen, credimus, ne ejus expert esset suavitatis. Namque veribus, qui honore, rerum gestarum amplitudine ceteros *Rom.* populi præstiterunt exposuit; ita ut sub singulorum imaginibus facta, magistratuumque eorum non amplius quateris, quinque veribus descriperit: Quod vix credendum sit tantas res tam breviter potuisse declarari. *Cor. Nep. in Attica.*

(48) ——— Et *M. Varro*, benignissimo inventu, infertis voluminibus suarum fecunditatum, non nominibus tantum septingentorum illustrium, sed & aliquo modo imaginibus; non passus intercidere figuras, aut vetustatem ævi contra homines valere: Inventor muneris etiam *Diis* invidiosus quando immortalitatem non solum dedit, &c. *Plin. 35. 5.*

(49) *Plin. lib. 7. c. 30.* We find *Horace* complaining of the Honour done to *Fannius*, by placing his Books and Image in a publick Library.

——— *Beatus Fannius, ultro Delatus capsis & imaginis:* *H. l. 1. Sat. 4.*

of the Living were placed among those of the Deceased in private Libraries, as appears from *Martial*:

*Hoc tibi sub nostra breve carmen imagine vivat,
Quam non obscuris, jungis, Avite, viris.* L. 9. Ep. 1.

AND the same Poet tells us, that the Author's Picture was sometimes prefixed to his Book.

*Quam brevis immensum cepit membranâ Maronem!
Ipsius Vultus prima tabella gerit.* L. 14. 174.

Of private Libraries.

THAT private Libraries were adorned with the Portraits and Busts of great Men, we learn from *Cicero*, who speaks of Reading under the Image of *Aristotle*, or some other great Philosopher, as something that inspired and elevated him exceedingly (50). So likewise do *Seneca* (51), and all the good and great *Romans* speak.

The Conclusions that follow from all this concerning the true use of the designing Arts, to celebrate the praise of good and great Men, and their useful Deeds and Inventions.

FROM what hath been said two things are evident, that well deserve our Attention. First of all, the great care that was taken, among the *Greeks* in particular, to preserve the Memory of great Men and their Virtues, and thereby to promote, and maintain the Love of true Glory. 'Twas to this excellent Use that the designing Arts were chiefly employed by them.

And for that reason these ought to be erected in publick places.

AND for that Effect 'tis observable in the second place, that such Memorials of Merit of whatever sort were set up in publick Places, and exposed to general View: They were the Ornaments of publick Buildings. The *Romans* for some time imitated the *Greeks* in this practice. The Pictures and Statues that were brought to *Rome* by *Mummius*, were not employed to adorn his own House, but for the Ornament of *Rome*. Even *Julius Caesar* and *Augustus* plac'd Pictures and Statues brought from *Greece*, in Temples, the Capitol, and other publick Edifices of *Rome* (52). But it seems it soon became too common a practice to deprive the Publick of them, and to make them the Ornaments of private Houses. *Pliny* tells us to the honour of *M. Agrippa*, that he publish'd an Oration against this Custom, which was extant in his time. He speaks like a true Lover of the Art; with great warmth, about the generous and noble Spirit of this Speech; the Intent of which was to shew how unfriendly to the Arts, and ungenerous to the Publick it was to banish or imprison fine Pieces of Art: And that they ought to be exposed to the Publick in order to call forth Genius, and to be studied by Artists desirous of improving themselves and the fine Arts (53).

Of the Zeal of M. Agrippa against banishing Pictures and Statues into private Villas.

THE Speeches made at the Consecration of publick Libraries adorn'd with Pictures and Sculptures, as well as Books, were probably of this nature (54). And this, it seems, was an Evil that had already begun to prevail in *Agrippa's* time, and was likely to spread; exiling Pictures or Statues; locking them up where they could not be seen; or denying free access to the Curious to see and study them. 'Tis said that a great Man who had all the Inclination in the World to have a fine Collection of Drawings and Pictures, just come from *Athens*, would not however consent to their being made publick; or that they should be plac'd where there might be ready admittance to all who desir'd to see them: And that upon this account he was generously told, that it would be an Injury to Mankind, and the polite Arts, to give them into his possession on such cruel Terms. It was certainly on some such occasion that *M. Agrippa* publish'd his Discourse upon the Advantages of making them publick Ornaments instead of private Furniture. The Design of his Speech was to shew the bad Consequences to the Arts of such a narrow Mind. I cannot forbear taking notice to the Honour of our Country, that the fine Drawings after Antique Paintings, Statues and Sculptures at *Rome*, collected by the ingenious Mr. *Topham*, were, after his Death, deposited in *Eton* College, for the Use not only of the Masters and Students there, but upon Terms in the true Spirit of

The Topham Collection given to Eton College on excellent Terms.

(50) *Epist. ad Att. lib. 4. Epist. 10.* Literis sustentor & recreor maloque in illa tua sedecula quam habes sub imagine Aristotelis federe quam in istorum sella curuli.

(51) Quidni ego magnorum virorum & imagines habeam, incitamenta animi & natales celeberrim? Quidni illos honoris causa semper appellem? Quam venerationem præceptoribus meis debeo, eandem illis præceptoribus generis humani a quibus tanti boni initia fluxerunt. *Sen. Epist. Ep. 64.*

(52) So *Pliny* tells us, *lib. 35.* And we have often

had occasion to observe from *Pausanias*, that among the *Greeks*, Pictures and Statues were the Ornaments of publick Buildings.

(53) Post eum M. Agrippa vir rusticitati propior quam delicis. Extat certe ejus oratio magnifica & maximo civium digna de tabulis omnibus signisque publicis: Quod fieri fatius fuisset, quam in villarum excubis pelli. *Plin. 35. 11.*

(54) See *Pliny's* Account of such a Speech of his above quoted.

a Varro; an Agrippa; or Asinius Pollio: It being wrote upon the Door of the Room where they are kept, that they are there for the Use of all the Lovers of the Arts.

IF the Arts are indeed worthy of Encouragement in a State; the fine Models, which alone can invite Genius to disclose itself, or form and improve it, ought not to be hid. And if the Arts are applied to their principal End, which is to give due Fame to Merit, and thereby to quicken and animate us to Virtue; nothing can be more absurd than to keep such Incentives to laudable Emulation out of sight. It is disappointing the very End and Scope of them.

Pictures and Statues ought to be publick, in order to excite worthy Emulation.

IN modern Policy, employing proper means of kindling, maintaining and invigorating publick Spirit and the Love of Praise, is much neglected. Yet sure, as the desire of Fame was implanted in us to be an Incentive to glorious Actions, so it is the Motive that hath produced the greatest Virtues, the most heroick Spirits, and likewise the brightest Genius's, and all the high Improvements of the useful or ornamental Arts. "They whose Hearts are sincerely good and virtuous, says Cicero, do not pursue the Rewards of Virtue so much as Virtue itself: For nothing is in their Persuasion so excellent as to deliver their Country from Dangers, and to be useful to it by their Studies or Labours; they think they have done nothing in Life, if they have done nothing that is praise-worthy: They reckon those happy who are honour'd by their Fellow-Citizens for their Merit and Services; yet they do not account those miserable who have repaid Good to their Country for Evil: But of all Rewards the noblest is Glory; it is this which by perpetuating our Memory to future Ages, compensates the Brevity of human Life, preserving us present, in our absence, and alive after Death: 'Tis, in fine, by the Steps of Glory that Men on Earth seem to ascend to Heaven (55). He defines Glory to be the illustrious Fame of meritorious and beneficent Deeds to our Country, or to Mankind (56), willingly spread abroad by all, by the Great and Good especially. 'Tis something solid and real, not a Shadow; 'tis the consenting cheerful Approbation of the Good; the uncorrupted Voice of those who know the Excellence of Virtue: It reflects the Image of Virtue (57). Honour and Fame are the Reward of Virtue conferred upon one by the sincere Approbation and Esteem of his Countrymen: He who is thus distinguish'd is at once honourable and honoured. But he who on any occasion obtains Places of Power and Dignity, which were the sole Object of his Ambition, in opposition to the Will and Desire of his Country; such a one, I think, hath not obtained Honour, but merely the Name of it (58). Honour rightly bestow'd nourishes the Virtues, and all the Arts; it quickens to noble Pursuits, and to an active Exertion of our best Powers and Faculties. Whatever is not duly encouraged by Praise and Honour, will lie dead and dejected. If Fabius, for instance, had been honour'd for the Improvements he made in the Art of Painting, should we not, do you think, have seen in Rome many Polycletus's and Parrhasius's? 'Tis the same with respect to all the Virtues; all truly noble and honourable Qualities and Arts are exceedingly strengthen'd and quicken'd by Honours wisely and impartially bestowed (59). 'Tis Virtue's best recompence, nay the Love and Desire of it is itself a Virtue; far from being a low and mercenary Passion, it burns strongest in the most virtuous Bosom. It cannot reside but where the Love of Mankind is ardent and vigorous. 'Tis impossible to delight in reputable Actions and Employments without desiring Reputation. And as he who loves Virtue will feel pleasure in praising and honouring it; so he who is conscious of a sincere Affection to Mankind and publick Good, must with that Mankind may be sensible of his generous Disposition, and gratefully make him suitable Returns

The Love of Praise ought to be encouraged in a State.

(55) Addit hæc quæ certa vera sunt, fortis & sapientis viros non tam præmia sequi solere recte factorum quam ipsi recte facta: se nihil in vita, se nihil prædare facile; siquidem nihil sit præstabilis viro quam periculis patriam liberare: Beatos esse, quibus ea res honori fuerit a suis civibus: Nec tamen eos miseros, qui beneficio civis suos vicerint: Sed tamen ex omnibus præmiis virtutis, si esset habenda ratio præmiorum amplissimum esse præmium gloriam: Esse hanc unam, quæ brevitatem vite posteritatis memoria consolaretur; quæ efficeret ut absentes adessimus, mortui viveremus: Hanc denique esse cuius gradibus etiam homines in cælum videantur ascendere, &c. *Oratio pro Rubrio*, N^o 35.

incorrupta vox bene judicantium de excellenti virtute. Ea virtuti res sonat tanquam imago. *Tusc. Quæst. lib. 3. ab initio.*

(58) Cum honor sit præmium virtutis iudicio, studioque civium delato ad aliquem, qui eum sententis, qui suffragiis adeptus est, is mihi & honestus & honoratus videtur. Qui autem occasione aliqua etiam invitit suis civibus, nactus est imperium, ut ille cupiebat: Hunc nomen honoris adeptum non honorem puto. *Cic. de Clar. Orator. 81.*

(59) Honos alit artes, &c. *Tusc. Quæst. lib. 1. N^o 3.* Neque enim est hoc dissimulandum quod obscurari non potest: sed præ nobis ferendum, trahimur omnes laudis radio: Et optimus quisque maxime gloria ducitur. *Pro Arch. Peri. N^o 2.* Adhibenda est quædam reverentia & optimi cuiusque & reliquorum. Nam negligere quid de se quisque sentiat, non solum arrogantis est, sed omnino dissoluti. *De Off. lib. 1.*

(56) Gloria est illustris & pervulgata multorum & magnorum, vel in suoc, vel in patriam, vel in omne genus hominum fama meritorum. *Oratio pro Ligario 9.*

(57) Est enim gloria solida quedam res & expressa non adumbrata. Ea est consentiens Laus bonorum,

of Esteem and Approbation. Indeed to have no concern about Reputation, one must not only be arrogant but dissolute. The Sense of Shame, and the Love of Glory, are "the best Handles that Civil Policy can employ in the Government of Mankind. Hardly will any Laws be able to repress Vice; far less to promote Virtue, if Men are become insensible to Ignominy and Honour." Now 'tis not merely by History, but chiefly by Poetry, and by the Arts of Design, that Virtue and Vice are set in their due lights. It is by those Arts that Infamy and Praise are most forcibly impressed upon Actions and Persons: And therefore it is by means of those Arts, when rightly cultivated and employed, that the Sense of Shame and Honour is preserved delicate and lively. Several excellent Authors, modern as well as ancient, have made this Remark, and highly commended ancient Policy in making use not only of Painting and Statuary, but of the current Coins of their Country, to preserve the Memory of great Actions and useful Inventions, thereby rendering them instructive in History, and Incentives to Virtue and Merit (60). The excellent Influence of such Methods of preserving the Memory of great Men and their good Actions, is charmingly expressed by *Sallust*, who tells us, that *Fabius*, *Scipio*, and other illustrious Romans, have often declared, that at the sight of the Statues or Portraits of their glorious Ancestors, they felt their Minds animated with a very strong Sense of the Beauty of Virtue, and with a truly noble Ambition to imitate their meritorious Example: Not that the Wax of which these Images were made, or the Figures themselves, had any magical Force; but it is the lively Memory of great Deeds revived by these Monuments, that kindles the virtuous Flame, and inspires with a Zeal that cannot be satisfied but by having deserved the same Glory (61).

Ingenious, useful,
and ornamental
Arts aggrandize a
State.

It is Virtue and the
pursuit of useful
Studies that alone
can make even a
rich Man happy.

THUS we have seen what a high Opinion some of the best Men of all Ages have had of the fine Arts; and their Sentiments about the Uses to which they ought to be applied. And indeed what is it that gives either Grace, or Dignity, or relish to human Life, but the ingenious Arts? What else is it that raises Society to true Grandeur? Take away the Virtues and Arts, and what remains but merely sensual or animal Gratifications? What remains that is peculiar to Man, that exalts him above the groveling Brutes, or intitles a Society of Men to the Character of Rational Society? Can there be a more ignominious Name than that of a rich Man whose Plenty spreads Vice, Effeminacy, Idleness, and Corruption over the Land; his Riches being flung away on Pleasures far beneath the Dignity of a rational Being, and which he dares not review, or reviewing dares not approve? What a vast Drawback is it upon Enjoyments and Pursuits, when one cannot reflect on them without Shame and Remorse? When one cannot say to himself these are Exercises, these are Deeds, these are Joys which truly become a Man and ennoble him; in these appear the Talents and Endowments which really dignify Man, and make him superiour to all Beings void of Reason and Understanding. And of what else can one pronounce that satisfactory Sentence in his own Breast, but the Exercises of Virtue, Reason, and a well-improv'd Imagination? Let any one but ask his own Heart the question, and it will immediately tell him what it is alone that kind Nature hath made to be pure, unclinging, ever-growing Pleasure; even the Exercises of Reason, Understanding and Virtue; and the Consciousness of Worth and Merit, generous and noble Deeds, and useful Studies. It hath been often observ'd, that none are more apt to Fretfulness and Discontent; to reproach Nature for not having made sufficient Provision for our Happiness, and to complain of the tedious Round of Life's dull Pleasures; than those who are plac'd in the happiest Circumstances of outward Enjoyment. But the very Source and Cause of these Murmurings against Nature is the strongest Proof of her Wisdom and Benignity. Whence proceeds this, but because mere Affluence cannot in the nature of things make a reasonable Being happy? It is because generous virtuous Nature hath made us for a higher and nobler kind of Happiness, than the most exquisite Titillations of Sense can yield; the Pleasures of the Mind. When we arraign Nature for her Niggardliness towards us, we in effect desire to have been made with more capacious Senses, but without Reflection, Reason, a moral Sense, and Conscience: As if sensual Enjoyments were preferable to those which Reason, Virtue, and elegant Studies afford to him; who can bring his Conduct, his Pursuits, and Employments to their Tribunal, and receive their Approbation for acting and bestowing his time as it becometh the Excellence and Dignity of his Nature. Let any one, whose Time hangs heavy upon his hands, and whom neither Dress, Pageantry, Table nor Play, can make easy and cheerful; but amidst Plenty is ever complaining of the narrow tiresome Circle of human Pleasures; let him but try the virtuous Employments, lay out his Time

(60) So *Spanheim*, *Scipio Maffei*, and our own *Spectator* and *Guardian*. See *Bulengerus de Pictura veterum*, l. 1. c. 3. Ea est vite memoria, lux vite, tellis temporum, nuncia virtutis, mortuorum a morte restitutio, fame gloriæque immortalitas, vivorum propagatio; que facit ut abstantes præsto sint, & variis difficultatibus locis uno tempore represententur.

(61) Sæpe audivi Q. Maximum, P. Scipionem, præ-

terea civitatis nostræ præclaros viros solitos ita dicere; quum majorem imagines intuerentur, vehementissime sibi animum ad virtutem accendi, scilicet non ceram illam, neque figuram tantam vim in sese habere; sed memoria rerum gestarum, eam flammam egregiis viris in pectore crescere; neque prius sedari quam virtus eorum famam atque gloriam adæquarent. *Sallust*, in *Bello Jugur.* See likewise *Valerius Maximus*, l. 5. c. 8. Ex. 3.

and Fortune in manly Studies, and in doing good; and then let him say, whether Man hath not a large share of true Happiness in his power, that brings no Remorse along with it, and that never forsakes. The younger *Pliny* had but a small Estate; but what true Luxury did he enjoy who knew so well how to employ it in great and generous Deeds, and how to divide his time between polite useful Studies and good Actions? To name no other Examples from ancient History, which affords so many, let us take a short review of what he did with a Fortune that now-a-days would hardly be reckon'd a tolerable Competency; for false Pleasure is as avaritious as it is prodigal and dissolute. *Pliny*, the greatest Lawyer and most elegant Writer of the Age he lived in, in several of his Epistles shews a generous Sollicitousness in recommending to the Publick some young Men of his own Profession; and very often undertakes to become an Advocate, upon condition that some one of these his young Favourites might be join'd with him, in order to produce Merit which Modesty otherwise would have suppress'd. This great Man is ever relieving his Friends. He makes a present to one of a considerable Sum he had at first but lent him. He pays the Debts of another that were justly and honourably contracted. He augments the Portion of a young Lady, that she might be in a condition to support the Dignity of him to whom she was about to be married. He furnishes one Friend with what was necessary to be a *Roman Knight*; to have the means of serving another, he sells a small Estate for ready Money below its Value. He provides another with Money to return to his own Country, and end his Days in Tranquillity. It was the Poet *Martial*. He generously resigns some Rights in order to put an end to Family-Divisions and Quarrels. He settles a Competency upon his Nurse for her comfortable Subsistence. He founds a publick Library for the use of his Country: And provides Salaries for Professors to instruct the Youth in all useful and polite Sciences. He made an Establishment for maintaining and educating Orphans and poor Children. And all this he did out of a very small Revenue. But his Frugality was to him a Fund of Riches, which supplied the Scantiness of his Fortune, and enabled him to do all these generous Offices. "*Quod cessat ex reditu, frugalitate suppletur; ex qua, velut ex fonte liberalitas nostra decurrit* (62)." At what a distance does this glorious Example cast those, who, though born to great Fortunes, live as if they were made for themselves only, and for the lowest Pursuits and Gratifications; who look upon Wealth only as the Instrument of Sensuality, Luxury, and vain Ostentation; and give themselves up to Enjoyments, which instead of being useful are equally pernicious to themselves and to the Publick; who abandoning the real Joys of Friendship, Generosity, Science, good Taste and Virtue, act as if they owed nothing to their Blood, their Family, their Friends, their Fellow-Creatures, their Country; as if they owed nothing to Merit, to Humanity, to Virtue, to Ingenuity, to Society and publick Good? Riches are no more than Means of being great and happy, and not the absolutely necessary Means neither. For 'tis possible to be extremely happy without great Affluence. And how miserable may one be in the most luxuriant Condition of outward Gratifications? In what Nature, affectionate, kind, wise Nature, (to whom Man is dearer than to himself) hath plac'd our Happiness, even the ancient Poets have often told us (63); but none hath better described the truest Happiness of Man, which Virtue alone can yield, than one of our own from Experience and the Heart.

*The younger Pliny's
Generosity and Vir-
tue, a noble Ex-
ample.*

*Know then this Truth, (enough for Man to know)
Virtue alone is Happiness below:
The only Point where human Bliss stands still,
And tastes the Good without the Fall to Ill:
Where only Merit constant Pay receives,
Is blest'd in what it takes and what it gives:
The Joy unequal'd, if its End it gain;
And if it lose, attended with no pain.
Without Satietie, though e'er so blest'd,
And but more relish'd as the more distress'd;
The broadest Mirth unfeeling Folly wears,
Less pleasing far than Virtue's very Tears.*

Good

(62) See his Life by Mr. *Henley*, prefix'd to the *English Translation* of his Epistles, lib. 2. *Epist.* 4. lib. 3. *Ep.* 2. *ver.* 2. lib. 6. *Ep.* 32. lib. 1. *Ep.* 19. lib. 7. *Ep.* 2. 18. & 19. lib. 3. 21. lib. 4. *Ep.* 10. lib. 8. *Ep.* 2. lib. 5. *Ep.* 19. lib. 7. *Ep.* 8. lib. 4. *Ep.* 13. lib. 8. *Ep.* 30. which he concludes in this manner: A Pattern of Liberality, though imperfect, is at present extremely rare; the desiring of getting prevails so far upon Mankind, that they seem not so properly to possess their Wealth as to be possess'd by it. Many Passages might be brought from his Letters to prove his Taste of the fine Arts; see particularly lib. 3. *Ep.* 6. to *Severus* upon a *Corinthian Statue*. Where, after an elegant Description of its Beauties, he concludes: I bought it indeed not with

any view of placing it at home, but of fixing it in some famous place of our Country, and to chuse in the Temple of *Jupiter*; for it seems a Precious worthy of the Temple, worthy of the God.

(63) How excellent is *Horace's* Advice and Caution?

*Si non
Intendes animam studium, & rebus honestis,
Invidia vel amore vigil torquere:
Incipe: qui recte vivendi praeferat horam.
Rusticus expellat, dum desunt amici.
sapere aude.*

Hor. l. 1. *Ep.* 21

An ESSAY on the Rise, Progress,

Good from each Object, from each Place acquir'd,
 For ever exercis'd, yet never tir'd.
 Never elated while one Man's oppress'd,
 Never dejected while another's blest'd.
 And where no Wants, no Wishes can remain,
 Since but to wish more Virtue, is to gain.
 See the sole Bliss Heav'n could on all bestow;
 Which who but feels, can taste; but thinks, can know.

Essay on Man, Ep. 4.

The Opulence of a State ought to be employed in encouraging Virtue, Industry, and the ingenious Arts and Sciences.

NOW as it is with regard to particular Persons, so is it likewise with respect to Societies or Bodies of Men. Wealth in a State is a Nuisance, a poisonous Source of Vileness and Wickedness, if it is not employed by publick Spirit and good Taste in promoting Virtue, Ingenuity, Industry, and all the Sciences and Arts, which employ Mens noblest Powers and Faculties, and raise human Society to its most amiable glorious Estate. 'Tis not Opulence pilfered by unfair means, or dishonest Commerce; but Riches procured by Virtue, Ingenuity and Industry, maintain'd by Temperance and Frugality, and laid out in the Encouragement of Virtue, Industry, and all ingenious Arts, that aggrandizes a Nation. Let us but imagine to ourselves a Country overflowing with Wealth, that produces nothing but superfluous Tables, gaudy, splendid Equipages, Horse-Races, gladiatorial Combats and Bull-baitings; and in which the most ingenious Entertainment is Rope-dancing or a Puppet-show, and the only cultivated Science, Cookery: Let us imagine such a Country supplied with Riches by the Labour of the common People, in Tillage, Manufactures and Commerce, who content themselves with a poor Maintenance; while a small number consume the Produce of their Sweat and Drudgery, in every way of Enjoyment to which Sense alone is requisite, and to which Reason is rather a Diminution and Hindrance than advantageous: Let us figure to ourselves such a State, without Sciences and Arts of any kind, except such a small Portion as is absolutely necessary to Agriculture, Manufactures and Navigation: And then let us oppose to this Picture that of another Country, in which not only all the Virtues and Arts that are requisite to bring in Riches are duly cultivated and rewarded; but, where Riches being employed in the Encouragement of every kind of Ingenuity and Invention, Philosophy moral and natural, Mathematicks, Poetry, Architecture, Painting, Statuary, Sculpture, and all the Arts, are daily making new Improvements and Advances; no Man of Merit is unprovided for or unrelieved; due Provision being made for the Succour of the Unfortunate, and for rewarding the Good and Useful; Sensuality is ignominious; all the publick Entertainments and Diversions are ingenious and virtuous; and the Great and Rich do not waste their Estates in maintaining idle, wanton, insolent Domesticks, and destroying their Health by unnatural, not Food but Poison; or in Furniture, the costly Materials of which only shew how much good they have in their power to do; contenting themselves with what is neat, and estimable rather upon account of Art and Work than Substance (64): And thus every degree and kind of Virtue, Genius, Science, Art, Industry is encourag'd, flourishes and exerts itself with Spirit and Alacrity. Let us but oppose, I say, these two Pictures to one another; and then pronounce which is the greatest, the most desirable State; which best deserves to be called a Society of Men, of rational Creatures, ingenious virtuous Beings; for those alone certainly are reasonable Beings, who delight and exert themselves in such Productions, Works and Actions as are truly worthy of and becoming the noble Faculties and Powers with which Nature hath adorned them. Can any one hesitate about giving the preference in this case? What is it that hath perpetuated the Glory of *Athens*, a small State; and that hath made it the Subject of Wonder and Admiration in every enlighten'd Age? Is it not chiefly the publick Spirit, the Virtue, the Ingenuity of that People, and the immense Height to which all the Arts and Sciences arose amongst them.

Aristotle and Plato censured the Laws of Lycurgus, because they were not calculated to promote Politeness and Science.

ARISTOTLE in his Politicks, and others, have justly found fault with the Laws of *Lycurgus*, because they were merely calculated to produce a military People, a Nation of Soldiers. This Legislator, say they, had only in view fortifying the Body, and not at all the Culture of the Mind. Why must he banish from his Republick all the Arts, one of the chief Fruits of which is the Politeness they give to Life and Manners? They sweeten the Heart, inspire a social benign Temper, and render Society lively and agreeable. Hence it came that the *Lacedemonians* had something in their Temper and Character too rough, austere, and ferocious; this Fault resulted chiefly from their Education, the fine Arts having no place amongst them. The liberal Arts mightily humanize:

*Adde, quod ingenuas didicisse fideliter Artes
 Emoluit mores, nec sinit esse feros.*

Ovid. Ep. ex Ponto l. 2. Ep. 9.

They (64) What a glorious Character does *Nepos* give of *affluentem affectabat. Supellex non modica, non multa; ut in neutram partem conspici posset, &c. In* *Atticus* in this respect? *Elegans non magnificus; splendidus, non sumptuosus, omni diligentia munditiam non* *Vit. Attici.*

They soften, but far from effeminating, they add Strength to the Mind :

*Doctrina sed vim promovet infirmam
Reliquæ cultus pectora roborant* (65). Hor. l. 4. Od. 4.

LET us enquire, on the other hand, what Objections are brought against the Encouragement of the ingenious Arts ; those principally of which I am now treating. And what is commonly said against them may be summ'd up in these four Articles. *Plato* banish'd them from his Commonwealth. *Pericles* is blam'd for encouraging them at *Athens*, by very grave and wise Men. They were no inconsiderable Cause of the Ruin and Fall of the *Roman* State. And they naturally tend to effeminate the Mind and promote Luxury.

Objections against encouraging the Arts, consider'd and answer'd.

FIRST of all it is said, that *Plato* banish'd all the fine Arts from his Republick. Now 'tis not pretended that *Plato* treated the Arts of Design worse than he did Poetry. And who, even in deference to so great a Man, would banish from a State that divine Art, of which that excellent Philosopher was himself so great a Lover and Imitator ? But if Poetry is left, her Sisters must likewise have place ; for without them, that is, without continually borrowing from them, and calling them to her assistance, she could not long subsist, or at least, arrive to any very considerable degree of Perfection. 'Tis the same common Genius that maintains and animates them all. But, the truth of the matter is, *Plato* was not for banishing the fine Arts ; he was too sensible of their admirable power to convey moral Instructions into the Heart, and to recommend Virtue in the powerfulest manner, to have thought of depriving Philosophy of its best Ministers and Servants. He was only for bringing all the Arts and Sciences under the Cognizance of his philosophical Magistrates ; that the Laws and the Arts might speak the same Language, and these might not be employed to pull down what those were intended to build (66). And what honest Man and true Lover of the Arts, doth not heartily regret that ever they should be alienated from Virtue, and prostituted to give false Charms to Vice ? 'Tis needless to lose time in shewing, that *Plato's* Scheme of regulating the Sciences is impracticable. 'Tis not by establishing an Orthodoxy in Poetry and her Sister Arts, that they can be kept steady to Virtue : But the Example of Magistrates and great Men would do in such Cases what Laws cannot possibly effectuate. Here, good Example which is always more powerful than Laws, is the only proper Remedy (67). No Statutes can be contriv'd which would not bring very great Inconveniences along with them, not merely to Wit ; and it seems to be *Plato's* chief Scope to prove, in his Ideal Republick, the Weakness and Insufficiency of the best Laws, unless Magistrates or Rulers set a good Example, and take proper care of Education.

Plato banish'd them from his Republick.

IN the next place it is said, that *Pericles* is blam'd by good Men for giving too large Encouragement to the fine Arts. Let us then inquire what is said on this head. 'Tis indeed observ'd by *Plato* (68), after *Socrates* his Master, in more than one place, that *Pericles*, with all the fine Works he did to adorn *Athens*, had contributed very little to make his Fellow-Citizens better Men ; but rather a great deal to corrupt the Purity and Simplicity of their ancient Manners. He is not blam'd by them for adorning *Athens* or encouraging the fine Arts ; but for not taking more pains to promote, at the same time, virtuous and pure Manners ; by others he was censured, not for promoting the fine Arts, and beautifying *Athens*, but for bestowing the Money in that way, which was allotted for other Exigencies. *Cicero* indeed tells us in his Offices, that *Demetrius Phalereus* blam'd *Pericles* exceedingly, for squandering away such a vast Sum of Money upon one magnificent Building at the Entrance of the *Acropolis* (69). But *Cicero* calls him one of the greatest Men amongst all the *Grecians*. And *Plutarch* (70) gives an account of the Methods he took to employ all the ingenious Artists in adorning *Athens*, that is well worthy the Imitation of great Men. In fine, without going further into the Examination of *Pericles's* Character, if we will allow *Cicero* to decide in this question about the true Magnificence of great Men, Magistrates, or Ministers of State, his Opinion amounts to these two excellent Observations.

Pericles censured for encouraging them too much.

FIRST, " that even great Men ought to take care, not to be too extravagant in their " Magnificence and Expences ; which is a very ill thing, though it had no other harm in " it

(65) See how *Polybius* speaks of the happy Effects of Music, and all the ingenious Arts in humanizing the Minds of a People in the strongest Terms, l. 4. p. 289, & 291.

suit antiquo ipse cultu victuque, obsequium deinde in principem, & emulandi amor validior quam poena ex legibus, & metus. Tac. Annal. lib. 3. c. 55.

(66) See his Books *De Legibus* & *de Repub.* and a Dissertation on this Subject, in the *Memoirs of the Academy of Belles Lettres*, by the Abbé *Fréguier*.

(68) *Gorgias*, p. 515. and *Alcibiades* 14. p. 119. Edit. Steph.

(69) *De Off.* lib. 2. c. 17.

(67) *Præcipuus adficti moris auctor Vespasianus*

(70) *Plutarch. in Pericle.*

"it but only that one of giving a bad Example (71): For most Men are apt to imitate the great ones in this particular, more than in any thing else: Where, for example, (says he) shall we find the Man that rivals the famous *Lucullus* in his Virrues? Whereas, how many have done it in the Starelinefs and Magnificence of his Country-Houfes? But there certainly ought to be some Bounds fix'd and prescrib'd to these things, and those to be according to the Rules of Moderation; but the Measure whereby we are to judge of their being moderate, is their Subserviency to the Ornaments and Conveniencies of Life. Now the main End of Building is Lodging, and other necessary Uses of a House; and therefore the Draught and Contrivance of it should be suited accordingly. But we should not so much regard bare Necessities as not to have an Eye likewise to Convenience and Magnificence. A House ought to be suited to a Person's Rank and Dignity; as in all other cases a Man should not have respect to himself alone, but to other People also; so it is in this of a Nobleman's House, which ought to be very large and capacious, because he ought to keep up the Laws of Hospitality, and entertain in it multitudes of Persons of all sorts. For a fine and large House, that gives Entertainment to no body, serves but to upbraid its Owner; and especially if it was used to be frequently visited under its former Master. For 'tis an odious thing to have Passengers cry as they go along, *O domus antiqua, heu! quam dispari dominare domino!* 'Tis well if a Man can enhance that Credit and Reputation, he has got by the Splendour of his House, but he must not depend upon his House alone for it; for the Master ought to bring Honour to his fine Seat, and not the fine Seat bring Honour to his Master."

IN the second place he observes, "that the best way of laying out Money is not in giving Entertainments and Shews to the People; but in publick and useful Works, in repairing City-walls, High-ways, making Docks, Havens, Aqueducts, and the like things, that may serve to the general Use and Advantage of the Publick (72)." There is a manifest difference between those sumptuous useless Works of Tyrants, which *Pliny* calls their vain Ostentation of Riches, *Regum pecunie otiosa ac stulta ostentatio* (73); and on account of which *Tacitus* condemns the false Magnificence of *Nero*, and calls him *Incredibilem Cupitor* (74); and such Works as are really useful, tending either to the Advantage or proper Ornament of a Country. The Encouragement of the fine Arts is so far from requiring Sumptuousness and Costliness in the Materials, that it hath been observ'd on the contrary that this false Taste hath ever prov'd their ruin. It is the Art and Work that ought to be valued, not the Substance. And as the Arts ought chiefly to be employed in rendering justice to Merit, and in teaching and recommending Virtue by praising it; so ought they, for that effect, to be chiefly employed in adorning publick Buildings; the Houses where the States of a free People assemble to deliberate about the common Interests of their Country; Schools and Academies of Arts and Sciences, and other such places of common and publick Utility. 'Tis not against the Arts that *Seneca* rails, but against the horrid Corruption and Abuse of them when they are made Ministers to Luxury and Vice (75).

"Tis said they tend to effeminate the Mind, and that they contributed to the Ruin of the Roman State.

IF it is said, that the fine Arts were no inconsiderable Cause of the Fall and Ruin of the *Roman* (76) State; and that they tend to promote Luxury, and effeminate the Mind: It may be answer'd, that *Polybius* had foretold the sad Change in the *Roman* Government, just as it happen'd, in consequence of other Causes (77). He observes, that the Corruption of Manners, which must inevitably bring after it a fatal Change of Government, from Liberty to Slavery, is in human Affairs the ordinary effect of happy Successes and long Prosperity.

"WHEN a Republick, says he, after having gone through many Dangers, comes forth victorious, and arriving to the very Summit of Power and Glory, hath no longer any Rivals to dispute Power and supreme Empire with it; such Prosperity, if it is high and permanent, never fails to introduce the Luxury and corrupt Ambition, which must

(71) — Dicendum etiam est qualem hominis honorati & principis domum placeat esse, cujus finis est usus: ad quem accomodanda est ædificandi descriptio: Et tamen adhibenda dignitatis, &c.—ornanda est enim dignitas domo, non ex domo tota querenda. *Off. lib.* 1. 39.

(72) *De Off. lib.* 2. c. 17. Atque illæ etiam impense meliores, muri, navalia, portus, aquarum ductus, omniaque quæ ad usum reipublice pertinent, &c.

(73) *Plin.* 36. 12.

(74) *Annal.* 15. 42.

(75) Non enim adducor ut in numerum liberalium artium pictores recipiam, non magis quam statuarios aut marmoreos aut ceteros luxuriæ ministros. *Sen. Ep.*

88. He had good ground to say so of them in his time. He speaks of Libraries in the same Strain, *de Tranquillitate animi*, N^o 9.—Bibliotheca quoque ut necessarium domus ornamentum expolitur. Ignoscerem plane, si e studiorum nimia cupidine oriretur: nunc ista exquisita, & cum imaginibus suis descripta sacrorum opera ingeniorum, in speciem & cultum parietum comparantur.

(76) *So Velleius Paterculus*, l. 1. c. 12. Non puto, debitis, Venici, quin magis pro rep. fuerit, manere adhuc rudem Corinthiorum intellectum, quam in tantum ea intelligi; & quin hac prudentia, illa imprudentia decori publico fuerit convenientior.

(77) *Polyb. Hist. lib.* 6. See *Velleius Paterculus*, l. 2. ab initio. *Sallust* and *Livy* in many places of their Writings.

" must infallibly be the Ruin of the most flourishing potent State. The Love of Mag
" nificence, false Pleasures and Luxury, demanding vast Supplies of Money continually,
" soon engender Avarice, and that produces Injustice and Rapine; it leaves no Stone un-
" turn'd to accomplish its Ends; now it plunders, now it flatters and bribes; and thus
" the People provoked on one hand by unjust cruel Exactions, and corrupted on the
" other by the poisonous Flatteries and Largeſſes of the Ambitious, no longer conſult
" their Interests, but liſtening to their Paſſions and Caprices, become licentious and un-
" governable. Accuſtomed to live upon Spoil and Bribes, and to fatten in Sloth and
" Wickedneſs, if a hardy enterprizing Leader, who, tho' he be not able to ſupply their
" Wants himſelf, appears however bold and daring enough to find out means of ſat-
" iſying them; if ſuch a one offers himſelf, they will attach themſelves to him, ſupport
" and ſtand by him in all his Attempts. Hence muſt come Seditions, Murders, Exiles,
" Proſcriptions, Abolition of juſt Debts, and an unjuſt Diviſion of Eſtates; till at laſt
" ſome one ariſes, who, being more powerful than all the reſt, ſeizes the ſupreme
" Command, and renders himſelf abſolute Maſter, or rather Tyrant."

SUCH in effect were the diſmal Revolutions which ſo miſerably chang'd the Face of
the *Roman* Republick, according to that great Politician's moſt ſagacious Prediction.
The Arts did not in this caſe corrupt the *Roman* People; but coming amongſt them when
they were very deprav'd, were corrupted by them: And then indeed, as it muſt happen
in the nature of things, being vilely abuſed, they in their turn ſerved to promote Vice
and Diſſoluteſs of Manners.

WHAT a glorious Character does *Cicero* give of thoſe great Men, who firſt brought
Statues and Pictures, and the fine Arts from *Greece*, not to adorn their own Houſes,
but *Rome* (78)? *Paulus & Emilius* had all the Wealth of *Macedonia* in his power,
which amounted to almoſt an infinite Value: So that he brought ſuch a Sum into the
Treafury, as that the ſingle Booty of that one General ſuperſeded the Neceſſity of all
Taxes for the future: And yet he brought nothing into his own Houſe but the cernal
Memory of his Name and Atchievements. *Africanus* followed the Example of his
Father, and returned nothing richer from the Overthrow of *Carthage*. So *Mummius*,
who was afterwards his Partner in the Cenſorſhip, did he make himſelf ever a farthing
the wealthier, by razing one of the wealthieſt Cities in the World? No; he rather
choſe to make *Italy* fine with the Spoils of his Enemies, than his own Houſe: " Tho'
" in my Opinion (ſaith *Cicero*) the Fineneſs of *Italy* reflects a bright Luſtre upon his
" Houſe too." *Cicero* remarkably ſhews his Love to the fine Arts in another place (79),
when he regrets the razing of *Corinth*, becauſe it had been long a School for the
fine Arts.

THE good Emperors, under whom they flouriſh'd moſt, were celebrated Enemies
to falſe Luxury and Magnificence; they were ſober and frugal in their private Expence.
Such was *Veſpaſian*, who did his utmoſt to put a ſtop to all Luxury, eſpecially that of the
Table. *Nerva*, *Trajan*, the two *Antonines*, all of them were Examples of Modera-
tion, Temperance and Frugality in their own Perſons: And yet it was chiefly under
them that the Arts revived and proſpered at *Rome* (80). Did the Arts effeminate thoſe
excellent Princes? Did they effeminate a *Socrates*, who was brave in the Camp, in De-
fence of his Country, as any of the moſt veteran Captains (81)? Did they effeminate a
Xenophon, an *Aratus*, the Deliverer of his Country, or a *Scipio*, the Glory of his?
Did they render a *Polybius* too ſoft and indolent? And yet his Love of the Arts ſuffi-
ciently appears, from the pain with which he ſaw the fine Pieces of curious Art de-
ſtroy'd by the common Soldiers at *Corinth* (82). Did they, in fine, render a *Cicero* leſs
fit for ſerving his Country on every occaſion? Leſs ſevere and rigid in his Oppoſition
to Corruption, Luxury and Tyranny? " As for the Judgment of *Cato* (ſays my Lord
" *Verulam*) he was well puniſh'd for his blaſpheming againſt Learning, in the ſame
" kind wherein he offended; for when he was paſt threeſcore Years old, he was taken
" with an extreme deſire of going to School again to learn the *Greek* Tongue, to the
" end

*They flouriſh'd un-
der the good and
frugal Emperors.*

*They did not effe-
minate a Socrates,
a Xenophon, a
Scipio, a Cicero, a
Polybius, &c.*

(78) *De Off. lib. 2. c. 22.* Upon which occaſion he
makes this excellent Remark: Nullum igitur vitium
tetrus, quam avaritia, in principibus præſeſſum & rem-
publicam gubernantibus. Habere enim quæſui rem-
publicam non modo turpe eſt, ſed ſceleratum etiam &
nefarium. Itaque quod Apollo Pythius oraculo edidit
Spartam nulla re alia niſi avaritia perituram, id vide-
tur non ſolum Lacedæmoniis, ſed & omnibus opulents
populis prædiſſe, &c.

(79) *Cicero de Off. l. 1. c. 11.*

(80) See *Sueton. in Vita Veſpaſ.* The Paſſages of *Ta-
citus* already cited. *Plin. Paneg. Capit. in Vita Anto-*

nin. Aural. Viſtor. Epitom. Eutrop. & Jul. Caſares.

(81) See *Plutarch's Life of Alcibiades*, and his *Sym-
poſacum.*

(82) Polybius ſane, quæ in urbis captivitate obvene-
runt in commiſerationis partem colligens, injuriam mi-
litum addit atque ludibria, quæ in artes & præclara ex-
ercuerunt opera, Vetitis oblata dona. Ait enim præ-
ſente ſeſe, abjectas in pavimenta vidiffe tabulas, ſu-
perque illas talis luſtaſſe milites, eaſque nominatim ex-
plicat. Ariſtides de libero Patro pinxerat, &c. *Strabo*,
l. 8. p. 367. And ſee likewiſe what *Polybius* ſays of
the Fine Arts, l. 4. p. 289, & 291.

"end that he might peruse the *Greek* Authors: Which doth well demonstrate, that his "former Contempt of the *Greek* Learning was rather an affected Gravity, than according "to the inward Sense of his own Opinion (83)." Did they effeminate a *Julius Cæsar* or an *Alexander*? How happy had it been for the Times in which they liv'd, if these humane Arts had more humanized their Minds, and turn'd their Ambition into a more benign and kindly Course with regard to Mankind, and their Country! In fine, if we look about in our own Country, who are the most steady to its Interests, the most impregnable to Corruption, and the most capable to serve it either in Peace or War; Are they not known to be Lovers of true Philosophy and the fine Arts, and thoroughly acquainted with them? The Arts, indeed, are not only capable of being abused, but have been so most wickedly. But what hath not been corrupted and abused? Or what will not vicious Men corrupt and abuse? The Arts when employed to their natural, genuine, best Purposes, will not soften the Mind; but must on the contrary inspire it with true Virtue and laudable Ambition. But the Arts alone are not indeed sufficient to compleat Education: The manly Exercises ought also to have their place, according to the ancient Method of Education; when nothing was neglected in it that could either fortify the Body or the Mind, promote Virtue or good Taste; fit for doing useful Services to the Publick, or for worthy and becoming Recreations at Hours of leisure: When nothing was neglected that could qualify for opposing Corruption with Steadfastness in times of Peace, Plenty and Prosperity; or for defending their Country's Rights in just War, with prudent Bravery: And when, at the same time, nothing was neglected in Education (84) that could capacitate for agreeable and useful Conversation, or truly profitable as well as pleasant Studies, in the Retirements from publick Business, which are so requisite to unband the Mind, or rather to recruit it with new Vigour. Ingenious Study and polite Conversation are equally refreshing and improving: And even the Amusements, the Exercises and Diversions of the virtuous Man will be far removed from Vice.

They have been corrupted, and so hath Poetry and Philosophy.

The manly Exercises ought likewise to have place in Education, in order to render it truly Liberal, and to fortify the Mind as well as the Body.

THUS we have seen to what generous and noble Uses the fine Arts are fitted to serve; and in pursuance of what Design it is that they ought to be employed agreeably to their Nature and Genius; as well as for the Interest and Honour of Society. But let us inquire more particularly whence it is that they are capable of yielding such delight; of what kind the Pleasure is which they afford; or to whom it is that they give the highest Satisfaction and Entertainment, and how that Taste must be cultivated and improved, upon which a just and thorough Relish of them depends.

(83) See *Bacon's* Essay on the Advancement of Learning.

(84) See what *Cicero* says of the Liberal Arts. — *Is artibus quibus ætas puerilis ad humanitatem informari solet. — Quam multas nobis imagines, non totum ad intuentium, verum etiam ad imitandum, fortissimorum virorum, expressas, scriptores & Græci & Latini reliquerunt? Quas ego semper in administranda rep. animum & mentem meam ipsa cogitatione ho-*

minum excellentium conformabam. — Quod si non hic tantus fructus offenderetur, si in his studiis delectatio sola peteretur: tamen ut opinor, hanc animi adversionem, humanissimam, ac liberalissimam judicaretis. Nam ceteræ neque temporum sunt, neque ætatum omnium, neque locorum. Hæc studia adolescentiam alunt, senectutem oblectant, secundas res ornant, adversis perisurgunt ac solatium præbent, delectant domi, non impediunt foris, pernecant nobiscum, peregrinantur, rusticantur. Cicero Orat. pro Archia Peto.

C H A P. VII.

Observations on the Sameness of good Taste in all the Arts, and in Life and Manners; on the Sources and Foundations of rational Pleasures in our Natures, and the Usefulness of the fine Arts in a liberal Education.

WHAT hath been hitherto observ'd concerning the Arts of Design, Painting in particular, is chiefly intended to prepare the way for shewing their Usefulness in Education, by pointing out their Foundation in our Nature, and their Connection with true Philosophy; that true Philosophy which explains the *τὸ καλόν*, or Beautiful in Nature, in Conduct, and in Arts, and shews it to be the same in them all. Now as in giving an Account of the Rise, Progress, and Decline of Painting amongst the Ancients, and the Causes to which these Effects are principally ascribed, I have only commented and enlarged a little on some Testimonies of ancient Authors; so even in this more philosophical Part of my Plan, my Design is merely to set the Sentiments of the better Ancients concerning good Taste and liberal Education in the clearest Light I can, by reasoning from their Principles and Maxims.

The chief Design of this Essay.

THE Doctrine of the best ancient Philosophers concerning our Powers and Faculties, true Happiness, good Taste, and right Education, amounts briefly to this.

A Summary of the Doctrine of the better Ancients, concerning the Sources of our noblest Pleasures.

THE Pleasures of the Mind are far superiour to those of the Body: We have, (say they) by our Frame and Constitution but a very scanty Provision for Enjoyment in the way of Sense and common Appetite; but we have a very noble and ample one for rational Happiness; since even our Senses in that respect make a very proper and useful part of our Stock or Furniture; whereas considered abstractly from our intellectual Powers and Capacities, or otherwise than as Ministers to them, they are a most mean and narrow Pittance. A very slight Review of our Make and Contexture is sufficient to convince us, that the chief Enjoyments our Senses are capable of affording us, are those which they administer to us, as Inlets of Materials for Imagination, Reason, and our inward Sense of Beauty, natural and moral, to work upon and employ themselves about: And that if we were not indued with these superiour Faculties, all the barely sensual Gratifications our outward Organs can receive or convey, would constitute but a very low degree of Happiness. Our highest Pleasures are those which accompany, or result from the Exercises of our moral Powers; the Pleasures of Imagination, Understanding, Virtue, and a moral Sense: Otherwise indeed those Powers which distinguish a Man from the lower Herds of Animals could not be called his most noble and honourable Faculties; or be said to raise him to a higher Rank and Dignity in Being (1). But what are the Objects adapted to these Faculties, or how do they employ themselves about them? What is it the Understanding delights to know; Fancy to describe, or Art to imitate? Is it not Nature? And what is it that Virtue emulates? Is it not likewise the Benevolence, the Beauty and Harmony of Nature? Nature being therefore the sole Object of Knowledge, and of Imitation whether in Arts or Life; all our greatest Pleasures and Enjoyments, all our noblest and worthiest Exercises must be very nearly allied. It is the same Stock of Powers and Faculties that capacitates us for them all: They have the same Object, Rule, Measure and End: And consequently good Taste in Science, in Arts, and in Life, must be the same; that is, it must be founded on the same Principles; lead to the same Conclusions; and be improveable in the same manner. Accordingly, the Perfection of our Understanding, does it not consist in as full and complete a Knowledge of Nature as we can obtain by Study and Contemplation;

or

(1) Compare what Cicero says *De finibus Bonorum*, lib. 2. N^o 33, & 34. Quod vero a te disputatum est majores esse voluptates, & dolores animi quam corporis.—Ad aliora quedam & magnificentiora nativum: Nec id ex animi solum partibus, in quibus inest memoria rerum innumerabilium, inest conjectura consequentium, non multum a divinatione differens, inest moderator cupiditatis pudor, inest ad humanam societatem justitia fida custodia: Inest in perpetendis laboribus, adeundisque periculis, firma & stabilis doloris mortisque contentio. Ergo hæc in animis: Tu autem membra ipsa sensusque considera: Qui tibi ut relique corporis partes, non comites solum virtutum, sed ministri etiam videbuntur, &c. *De Nat. Dnor.* lib. 2. N^o 58, & 59. Omnique sensus hominum multo antecellit sensibus bestiarum. Primum enim oculi in his artibus quarum judicium est oculorum, in pictis,

fictis, cælestique formis, in corporum etiam motione atque gestu multa cernunt subtilius. Colorum etiam & figurarum venustatem atque ordinem, & ut ita dicam decentiam oculi judicant: atque etiam alia majora, nam & virtutis & vitia cognoscunt: Iratum, propitium, &c.—Auriumque item est mirabile quoddam artificiosumque judicium, &c.

The whole Design of Marcus Antoninus's Meditations is to shew, that we are made not merely for the Pleasures of Sense, but for those of Reason, Virtue, and Religion. There are several Discourses of Socrates in the memorable things by Xenophon to the same purpose. See in particular *l. 4. cap. 5.* See to the same effect a beautiful Passage of Plato quoted by Longinus, *de Sublimitate*, sect. 13, as an instance of Plato's sublime way of Writing.

or in a just Comprehension of its Order, Wisdom, Beauty, and Greatness in all its Operations? The Perfection of Life and Manners, does it not consist in conforming our Affections and Actions to that beautiful Model of Simplicity, Consistency, Greatness, and Goodness, which a right understanding of Nature sets before us for our Imitation? And the Perfection of all the Arts of Imagination, in what else does it consist but in emulating the Beauty, the Harmony, the Grandeur, and Order of Nature, in Systems or Works of our own Invention and Formation (2)?

Another View of the same Doctrine concerning Man, and the Improvement of his best Powers and Faculties.

MAN, say the Ancients, is made to contemplate and imitate Nature, and to be happy by so doing (3). His Dignity, his Duty, his Happiness, principally consist in these two. The Dignity, Duty, and Felicity of a Being, must be but different Names signifying the same thing; they cannot be really different: And how can they be ascertain'd or determin'd, but from the Consideration of the highest and noblest End, to which the Frame and Constitution of a Being is adapted? That is, from the Consideration of that End, towards which its Powers, Faculties, Instincts, and Affections consider'd, as making by all their mutual Respects one Whole, or one certain determinate Frame and Constitution, are fitted to operate (4). Now if the Frame of Man be thus consider'd, we shall find that he is made, chiefly, to contemplate and imitate Nature: Because his Senses, Powers, Faculties, Instincts, and Affections qualify him for that end; and the highest and noblest Pleasures he is capable of, arise from these Sources. Every other inferior Exercise or Gratification, in the way of ordinary Appetite, rather terminates in Dissatisfaction and Nauseating, than in solid and pure Pleasure.

IF therefore it be the great Business of Education, to improve the Capacity and Taste of those Employments and Satisfactions, which are the remotest from all Grossness and Disgust, and yield the highest and most lasting delight; Education ought, by consequence, to aim chiefly at improving those natural Powers, Capacities, Affections, and Senses, by which we are capable of contemplating and imitating Nature; that is, at bringing to perfection that Sense of Beauty, Order, Harmony, Goodness and Greatness, by which alone we can enjoy Nature in Contemplation; and which alone fits for imitating it in Arts and Manners; or for receiving Satisfaction from Conformity with it in Speculations and Imitations of whatever kind.

NOW this 'tis evident must be but one Work; for from what hath been said it necessarily follows, that good Taste of Beauty, Order and Greatness in Nature, transferred to Life and Conduct, or to the Arts, must produce an equally good Taste in them, and reciprocally good Taste of Order, Beauty, and Greatness, transferred from the Arts, or from Manners to Nature, must produce a good Taste of Nature. A sound and thorough Sense of Beauty, Greatness, and Order in Nature, in Life, or in the fine Arts, will therefore be best form'd, by such a Course of Instruction and Education, as exercises the Mind in passing from Nature to Imitations, and reciprocally from Imitations to Nature; and in observing that the Beauty and Perfection of Arts, of Life, and of Nature, is the same (5).

THE End of Philosophy, is it not to form a good Taste of what is beautiful and admirable in Nature, orderly in Life, Conduct and Society, and true and perfect in Arts? But that Philosophy must be one, into whatever different Parts it is branched

(2) Cicero tells us, that, according to the Doctrine of Plato, all the liberal Arts and Sciences are strictly united, and gives this as the Reason for it, that Nature their Object is one throughout all her Works. *De Orat. lib. 3. N° 6.* Ac mihi quidem veteres illi majus quiddam animo complexi, multo plus etiam vidisse videntur quam quantum nostrorum ingeniorum acies intueri possent: Qui omnia hæc quæ supra & subter unum esse & una vi atque una consensione naturæ conficta esse dixerunt. — Est etiam illa Platonis vera, omnem doctrinam harum ingenuarum, &c. See *de finibus, lib. 4. N° 21.* Physicæ quoque non sine causa tributus idem est honos; propterea quod qui convenienter naturæ victurus sit, ei & proficiscendum est ab omni mundo & ab ejus procuratore. Neque vero potest quisquam de bonis aut malis vere judicare nisi omni cognita ratione naturæ, & utrum conveniat necne natura hominis cum universa, &c. Compare with this *De Leg. lib. 2. N° 22, & 23.* and the Passages that are afterwards quoted.

(3) Cicero de Senect. N° 21. Sed credo Deos immortalis sparsisse animos in corpora humana ut essent qui terras tuerentur, quique cælestium ordinem contemplantes imitarentur eum vitæ modo, atque constantia. Nec me solum ratio impulit ut ita crederem, sed nobilitas etiam summorum philosophorum & auctoritas, &c. *De Nat. lib. 2. N° 56.* — Qui primum eos humo excitatos cellos & erectos constituit ut Deo-

rum cognitionem cælum intuentes capere possent. Sunt enim e terra homines non ut incolæ atque habitatores sed quasi spectatores superarum rerum atque cælestium quarum spectaculum ad nullum aliud genus animantium pertinet, &c. And again in the same Book, Ipse homo ortus est ad mundum contemplandum & imitandum.

(4) Cicero de Nat. Deor. lib. 2. N° 13. Neque enim dici potest in ulla rerum institutione non esse aliquid extremum atque perfectum. Ut enim in vite, ut in pecude, &c. *De Leg. lib. 1. N° 7.* Animal hoc providum, sagax, multiplex, memor, plenum rationis & consilii, quem vocamus hominem præclara quadam conditione generatum esse a supremo Deo, &c. *Acad. lib. 2. N° 41.* Est enim animorum ingeniorumque naturale quoddam quasi pabulum consideratio, contemplatioque naturæ: Erisimur, clatiores fieri videmur, humana despicimus: Cogitantque supra atque celestia hæc nostra ut exigua & minima contemnimus, &c. See his elegant Description of Philosophy, *Tusc. Quest. lib. 5. N° 2.* O vite philosophia dux, &c. Compare, with these Passages, the Reasoning in the 5th Book of *de Finibus*, N° 9. to shew how the ultimate End of any Being may be determin'd, *Ergo Instituta veterum, &c.*

(5) Such Philosophy or Education may (as *Junius* observes *de Pictura veterum, l. 1. c. 4.*) be rightly called *Φιλοσοφία ἐκ παραδειγματισμῶν*, philosophiam salubriorem exemplorum intuitu spectantium oculos conformantem.

and divided; or, all the Sciences which conduce towards this End, must be very strictly and intimately related; and have a very close Union and Connection; because the Transition from Beauty and Truth, in any one kind, to Beauty and Truth in any other kind, is not only very easy and natural; but Beauties of different kinds being compar'd and brought to the same common Standard, must mutually illustrate and set off one another to great advantage. And it is indeed impossible to give a just and adequate Notion of Truth and Beauty, whether in Nature, in Manners, or in Arts, otherwise than by shewing from proper Examples, that wherever it is found, it is the Result of the same settled Laws and Connections in Nature, together with the Constitution of our Mind, as it is adjusted by Nature to these Laws and Connections. Our Reasonings upon Truth and Beauty of whatever sort, if they do not proceed in this manner, must be not merely very narrow and confined, but very lame and defective; we cannot have a clear and full Idea of Truth and Beauty in any Subject, without comparing it with Truth and Beauty in many, or rather in all Subjects; for it is by means of Opposition and Comparison that Truth and Beauty are display'd to the best advantage.

THIS is the Sum of what the better Ancients have said of the natural Union and Connection of all the Sciences which form good Taste, and of the Design of Liberal Education.

The chief Points of this Doctrine more fully illustrated.

BUT it is well worth while to set this important Doctrine in a fuller and clearer Light, by inquiring more particularly, what is meant by contemplating and imitating Nature; and by considering those Faculties, Instincts and Affections, by which we are qualify'd for contemplating and imitating Nature.

THE Study of Nature, is nothing else but that accurate impartial Enquiry into Nature itself, by which the general Laws it observes in all its Productions, may be investigated and determin'd. Physiology consists in reducing all particular similar Effects to general Laws. 'Tis too obvious to be insisted upon, that the Laws of Nature cannot be found out otherwise than by attending to Nature itself; by diligently tracing its Operations, and comparing Appearances with Appearances. Nor is it less evident, that if Nature did not observe general Laws in its Productions, but work'd in a desultory, inconstant manner, it could not be the Object of Science: It would be an unintelligible inexplicable Chaos. Did not Nature always speak the same Language, it would be absolutely incomprehensible; that is, were not its Connections fix'd, steady, and uniform, we could not know by any Marks or Signs what Qualities are co-existent, or what Effect would be produc'd in any given Circumstances; we could not know, for instance, when Fire would give a pleasant degree of Heat, and when it would burn and destroy: We could not know when to plow and sow, nor indeed what it was safe to eat or even to touch. On the other hand, Nature, by observing general Laws, and operating always uniformly, or according to the same settled Rules and Connections, becomes orderly and the Object of Science; it is regular, and therefore it may be studied, traced and understood. A Phenomenon is then said to be fully explained in a physical way, when it is reduced with several other like Effects to a uniform general Law of Nature. For those are justly concluded to be general Qualities, Laws or Connections, which are found to work steadily and uniformly; and to which many Effects being analogous are reducible. And indeed what else doth or can the Analogy or Likeness of Effects mean, besides their similar Method of Production, or Nature's analogous manner of Operation in producing them? Thus, for instance, it is reasonably concluded, that Gravity is a general Law of Bodies prevailing throughout our mundane System, because every Body gravitates; no Body is found devoid of that Quality, and many very distant Operations are reducible to it as their physical Cause, because of their Likeness to Effects of the same nature, that fall more immediately under our Cognizance.

Of the Contemplation of Nature, and how we are qualify'd for it.

NATURAL Philosophy is, then, nothing else but the Knowledge of the general Analogies and Harmonies which take place in Nature, to which particular Appearances are reducible.

BUT how are we fitted and qualify'd by Nature for this Science; or for finding out the general Laws and Connections, the Harmonies and Analogies, which constitute the Order of the sensible World? Is it not by our natural Sense of Beauty arising from Regularity and Order, or, in other words, from Uniformity amidst variety? 'Tis this natural Sense improv'd and cultivated by Exercise, that chiefly distinguishes the natural Philosopher from the common Herd of Spectators; all his Satisfaction arising from the Contemplation of Nature's Unity, Beauty, and Harmony, are owing to this Sense; that is, they belong as properly to it as those of hearing to the Ear, or of tasting to the Palate. For as without the Organ of Hearing we could not perceive Sounds, or without

By our natural Love of Order, Analogy, Unity amidst variety, or of general Laws.

without the Palate, tastes; so no more could we perceive Unity, Beauty, Simplicity, and be pleas'd with these Perceptions, without a Sense and Disposition adapt'd to them.

This Taste serves to put us into the right way of discovering Truth, and satisfying our natural desire of Knowledge.

THERE is indeed implanted in our Natures a strong desire after Knowledge; Light is not more sweet and agreeable to the Eye, than Truth to the Understanding: The Mind of Man is naturally curious and inquisitive about the Reasons and Causes of Things; it is impatient to understand and comprehend every thing; what is dark to it or hid from it, gives it Uneasiness and Disquiet; whereas what we know, we look upon ourselves as in some degree Possessors and Masters of, and so far we are easy and contented. But besides the Satisfaction Knowledge gives to our Curiosity, and the Pleasure that attends the Exercise of our reasoning Faculty, there is another Enjoyment arising from the Perception of Beauty and Unity; which, as it is exceedingly agreeable to the Mind, so we are directed and guided by our natural Love of it, delight in it, and desire after it, to that right Method of enquiring into the Nature and Order of Things, that alone can satisfy our Thirst after Knowledge. For by it we are led to search after Harmonies and Analogies; to compare Effects with Effects, and to reduce like ones to like Causes; which is the only way of coming at the Knowledge of Nature. We are delighted with Analogy; we are exceedingly charm'd with Unity amidst variety; and hence we are determined to seek after Unity and Regularity, or, in one word, settled Analogies and general Laws. And this we soon find to be an equally pleasing and profitable Employment, leading us very successfully into the Knowledge of Nature, and giving us higher and higher delight the further we advance. Thus it is that Nature points out to us the Method of coming at the Knowledge of its Operations and Orders. How Men ever came to pursue the Knowledge of Nature, in any other way than this to which we are so strongly directed and invited by Nature, or by our internal Sense of Beauty, is a Question that would lead us into too long a Digression. 'Tis sufficient to our present purpose, to have observ'd how we are qualify'd by Nature for physical Knowledge, and the Pleasures attending it.

We are by our moral Sense dispos'd to inquire after moral or final Causes, and to delight in the Contemplation of Good.

BUT this is not all: We have likewise by Nature a moral Sense, or we receive Pleasure and Satisfaction from Effects that produce Good and Happiness in Nature: Not only are we pleas'd with the Contemplation of Effects, Laws, and Causes, that tend to our own Good; but we are delighted with the Perception of Good and Happiness wherever we observe or behold it; though no other Portion of that Good and Happiness should fall to our share, besides the Pleasure which the View of it affords us. Now by this moral Sense, we are naturally led to inquire into the good Effects of the general Laws of Nature. In consequence of it we are not contented with the barely physical Explication of Appearances; but are chiefly prompted to search after the moral Ends or final Causes of Effects, or rather of the general Laws from which Effects result. We perceive high delight in contemplating natural Beauty and Uniformity; but it is moral Beauty that is most satisfactory and delighting to our Mind: For thus, together with Unity of Design, Goodness and Benevolence are perceived; and therefore, at the same time that our natural Sense of Beauty is entertain'd, our natural Love of generous Intention is gratify'd; and all our benign, social Affections are most agreeably exercised.

WE shall not now inquire how it ever came about, that investigating, moral, or final Causes hath been at any time excluded from Philology; but certainly those who content themselves with reducing Effects to their physical Causes, without any Reflections upon the Wisdom, Goodness, and Benevolence, that appear in the Laws of Nature, deprive themselves of the highest Satisfaction the Study of Nature affords. For can there be a more refin'd Joy than to range at large through Nature, perceiving every where not only Unity of Design, Harmony, and Analogy; but Beneficence, Kindness, Bounty, and Goodness? Now for this Satisfaction we are qualify'd by our moral Sense. These Pleasures do as necessarily pre-suppose it, as Light and Colours do the Sense of seeing; or Musick, the Capacity of distinguishing Harmony and Discord in the Combination of Sounds.

THUS then we are fitted to receive Pleasure from the Study of Nature, by our Curiosity, or Thirst after Knowledge; by our Sense of Beauty arising from Unity of Design, or Uniformity amidst Diversity; and by our moral Sense, or our Sense of Beauty and Fitness resulting from the Pursuit of Good; or, in other words, from our Disposition to delight in the Happiness of Beings, and in the Contemplation of the Good of a Whole, steadily pursued by excellent general Laws, or by wisely and generously contriv'd Analogies and Harmonies.

BUT there is yet another Source of Pleasure to our Minds, in the Contemplation of Nature, that deserves to be consider'd, depending on our natural Sense of Greatness, or our Disposition to be struck with pleasing Admiration by the Greatness of Objects, or by the Greatness of the manner in which they exist and operate (6). The Mind of Man is naturally great and aspiring: It hates every thing that looks like a Restriction upon it: It loves to exultate and dilate itself, prove its Force and range unconfin'd. And therefore it is wonderfully pleas'd with every thing that is noble and elevated, that fills it with lofty and sublime Ideas, and puts its Grasp to the trial. Hence an inexhaustible Source of Entertainment to the Mind in the Contemplation of Nature: For there is an Immenity every where in Nature, that flings the Mind into a most agreeable Astonishment, not only in the greater Prospects it affords in contemplating the Orbs that compose the vast and mighty Frame of the Universe, amidst which our Earth is so small a point; but even in considering those Objects, which in respect of our Senses are called minute: In every Insect, for instance, there is an endless Source of Wonder and Amazement, or Marks of Wisdom and Contrivance of an astonishing unmeasurable Greatness.

Another Source of Pleasure to our Minds in the Contemplation of Nature, is our natural Sense of Greatness, or our Disposition to admire great Objects, or Greatness in the manner of Objects.

THIS must be allowed to be a just Account of the Contemplation of Nature, or of natural Philosophy, and the Pleasures which it yields. *Socrates* long ago found fault with those pretended Enquirers into Nature, who amused themselves with unmeaning Words, and thought they were more knowing in Nature, because they could give high-sounding Names to its various Effects; and did not inquire after the wise and good general Laws of Nature, and the excellent Purposes to which these steadily and unerringly work (7). My Lord *Verulam* tells us, that true Philosophy consists in gathering the Knowledge of Nature's Laws from Experience and Observation. And Sir *Isaac Newton* hath indeed carried that true Science of Nature to a great height of Perfection; of which he himself thus speaks in his Opticks,

This is a true Account of natural Philosophy, and the Pleasures arising from the Study of Nature, according to Socrates, Lord Bacon, and Sir Isaac Newton.

" LATER Philosophers (8) banish the Consideration of such a Cause out of natural Philosophy, feigning Hypotheses for explaining all things mechanically, and referring other Causes to Metaphysics: Whereas the main Business of natural Philosophy is to argue from Phenomena without feigning Hypotheses, and to deduce Causes from Effects, till we come to the very first Cause, which certainly is not mechanical; and not only to unfold the Mechanism of the World, but chiefly to resolve these and such like Questions. What is there in Places almost empty of Matter, and whence is it that the Sun and Planets gravitate towards one another, without dense Matter between them? Whence is it that Nature doth *nothing in vain*; and whence arises all that *Order* and *Beauty* which we see in the World? To what end are Comets, and whence is it that Planets move all one and the same way in Orbs concentrick, while Comets

" move

(6) The Passages of ancient Authors relating to our Sense of Beauty in natural Objects, and our Sense of moral Beauty, shall be quoted afterwards when I come to speak of Virtue. Let it only be observ'd here, that the Nature of this Discourse does not allow me to enlarge more fully upon the reality of these Principles in our Natures, far less to answer the Objections that have been made against the Writings in which they are explain'd. Let those who desire to be satisfy'd upon this head, have recourse to the *Characteristicks*, *Traité de Beau*, par M. *Crousaz*, Mr. *Hutchinson's* Enquiry, and his Illustrations on a moral Sense. As for this Principle of Greatness, see *Longinus de Sublim. sect. 35*. Ut multa alia omitam, hoc eos præcipue intuitus existimo: Naturam non humilem nequoddam, aut contemptum animal reputasse: Verum cum in hanc vitam, & in hunc universum terrarum orbem, cum in amplissimum quoddam non mitteret amphitheatrum, invicem una simul & insuperabile mentibus nostris omnis magnæ rei, & humanam conditionem excedentis, adeoque divinis, ingenerasse desiderium. Atque hinc fieri, ut humane mentis contemplationi & conjecturæ ne totus quidem orbis sufficiat; sed ipsos sæpenumero ambientis omnia cœli terminos immensa animi agitatione transcendat: Quare si quis undequaque vitam hanc omnem consideraverit, & quantum quod grande est & excellet in cunctis rebus pulchro nitidoque prævaleat, intellet & vestigio, cui nos rei natî sumus. Itaque instinctu illo ducti nature non exiles miramur rivales, — verum ad conspectum vel Danubii vel Rheni resistimus attoniti; maxime omnium autem ad ipsius intuitum Oceani. Ad eundem modum non igitur aut flammulam, &c. So *Cicero*. Est id omnino verum, nam omnium magnarum artium sunt arborum altitudo nos delectat. *Ad M. Brutum Orator. N° 43*.

At cum ego aliquando audirem aliquem legentemque ex quodam libro, ut ipse dicebat, *Anaxagoræ*, mentem esse quæ omnia ordine disponat regatque omniumque esse causa: Hac nimirum causa delectabar, mihi quæ illa quodammodo recte comparata esse videbatur, mentem nimirum omnium rerum esse causam: Et ita apud me stutuebam, si ita res habeat, confici mentem illam gubernatricem atque dispositricem omnia ita disponentem, itaque res singulas eo in loco collocare ubi fuerint rectissime constitutæ. — Cum hæc in animo meo reputarem, cum magna voluptate arbitrabar me præceptorum comperisse, qui me ex animi mei sententia rerum causas edoceret, illumque mihi explicaturum, primum an terra lata sit an rotunda: Illique rebus expositis adjuncturum etiam copiosiorum explicationem causæ & necessitatis: Id est, equid melius, & cur ita omnino melius fuerit. — A mirifica tamen illa spe, crede mihi, excidi: Quandoquidem cum ulterius in illorum lectione progrediar, hominem video nec mente quidem nec judicio ullo utentem, neque ullas causas ad rerum compositionem ordinemque commodi assignantem sive digerentem: At ætras quosdam & ætheras, alique multa & absurda quedam pro rerum causis collocantem. Et mihi quidem videtur idem omnino illi contingere ac ei qui diceret, quicquid agit *Socrates*, mente & ratione agit: Deinde instituens explicare causas singularum rerum quas agam, diceret me primum quidem hic sedere, quia corpus meum ex ossibus & nervis consistit: Oïa vero sint solida & firma & juncturarum discrimina foris a se invicem habeant: — Cum ergo ossa in suis commissuris elevatur nervi qui modo laxantur, modo intenduntur, efficiunt ut membrorum incurvandorum inflectendorumque habeam facultatem, atque hæc de causâ hic sedeam incurvus, &c.

(7) See *Platon's Phædo*, Edit. *Steph.* tom. 1. p. 97.

(8) Opticks by Sir *Isaac Newton*, Book 3. p. 345.

"move all manner of ways in Orbs very excentrick; and what hinders the fix'd Stars
 "from falling upon one another? How came the Bodies of Animals to be contriv'd
 "with so much Art, and for what Ends are their several Parts? Was the Eye contriv'd
 "without Skill in Opticks, and the Ear without Knowledge of Sounds? &c".

*What we may infer
 from this Account
 of natural Philoso-
 phy, concerning the
 right Method of im-
 proving moral
 Knowledge, or the
 Science of the moral
 World.*

I shall only observe farther on this Head, that if this be the right Method of improv-
 ing and pursuing natural Philosophy, it must necessarily follow, that the Knowledge of
 the moral World ought likewise to be cultivated in the same manner, and can only be at-
 tain'd to by the like Method of enquiry: By investigating the general Laws, to which, if
 there is any Order in the moral World, or if it can be the Object of Knowledge, its
 Effects and Appearances must in like manner be reducible, as those in the corporeal
 World to theirs; and the moral Fitness of these general Laws, or their Tendency to
 the greater Good of the whole System to which they belong. A little Reflection upon
 the Constitution of our Minds, or our intellectual and moral Powers, will shew us, that
 general Laws obtain with regard to these, as well as in the sensible World.

FOR, to name but two Instances; there is, with respect to us, a Law of Knowledge
 as fix'd and uniform as the Law of Gravity; in consequence of which, Knowledge is
 acquir'd by Experience and Application, in proportion to our Situation for taking in
 Views, and to our Assistances by social Communication.

AND there is also a Law of Habits, in consequence of which, repeated Acts pro-
 duce a Propensity to do, and a Facility of doing; and, in consequence of which, we
 can acquire the Mastership of ourselves, or the Habit of acting deliberately, and with
 mature Examination.

NOW the many Effects that will soon be found on Reflection, to be reducible to
 these two excellent general Principles or Laws of our Nature, must convince every thinking
 Person, that were moral Philosophy studied and pursued in the same way as natural Phi-
 losophy hath been for some time, we should quickly see another kind of it produc'd, than
 what hath hitherto appear'd. This is perhaps what Sir *Isaac Newton* means, when he
 says, "And (9) if natural Philosophy in all its Parts, by pursuing this Method shall at
 "length be perfected, the Bounds of moral Philosophy will be also enlarged. For so
 "far as we can know by natural Philosophy what is the first Cause, what Power he
 "has over us, and what Benefits we receive from him, so far our Duty towards him,
 "as well as that towards one another, will appear to us by the Light of Nature".

*Of the Imitation of
 Nature, and the
 Pleasures accruing
 from that Source.*

BUT having thus briefly shewn by what Faculties, Powers, and Senses Man is fitted
 for the Contemplation of Nature, and directed to the right Method of acquiring natu-
 ral Knowledge; let us next consider what is meant by the Imitation of Nature, and
 the Pleasures arising from it, and how we are qualify'd for them.

NATURE may be imitated two ways, by ingenious Arts; and in Life and Manners.
 And Man will be found fitted for both these kinds of Imitation by the same Powers, Facul-
 ties, and Senses that render him capable of contemplating and understanding Nature.

*How we are fitted
 for the Imitation of
 Nature in Life and
 Conduct, by the
 same natural
 Powers and Senses,
 or Tastes above
 mention'd.*

MAN is impelled to imitate Nature in the Regulation of his Affections and Actions,
 and fitted for it by his Sense of Beauty and Regularity; his publick Sense, or Delight
 in publick Good, and in the Affections and Actions that pursue it; and his Magnani-
 mity, or Sense of Greatness. And accordingly, all the Virtues and Excellencies of hu-
 man Life are reducible to these four; Prudence, Benevolence, Fortitude or Magnanimity,
 and Decency, or orderly and beautiful Oeconomy.

THESE virtuous Affections are pleasant and agreeable in the immediate Exercise,
 because we are so made and constituted as to receive Pleasure from them by our in-
 ward Senses, in the same manner as Light is pleasant to the Eye, or Harmony to the Ear.
 And they afford a yet higher and nobler Pleasure upon Reflection, in consequence of
 our Capacity of reviewing our Conduct, and approving it when it is perceiv'd to be
 becoming the Dignity of our Nature, and conformable to the Temper and Disposition
 of Nature's all-governing Mind.

*Cicero's Account of
 the Virtues corre-
 sponding to the di-
 stinguishing Princi-
 ples in human Na-
 ture.*

THE Cardinal Virtues are reduced by *Cicero* to these four above mentioned, because
 there are four Principles in our Natures, which exalt us to the Rank and Dignity of Being
 we hold above merely sensitive Creatures. The Desire and Love of Knowledge; our
 social Feeling, Love of Society or Delight in publick Good; Greatness of Mind, or a
 Desire of Power and Perfection; and a Sense of Beauty and Decorum in Characters and
 Actions. All the Virtues, Duties or Excellencies of human Life can be nothing else
 (faith

(9) Opticks by Sir *Isaac Newton*, Book 3. p. 381. The fourth Edition.

(saith he) but those our principal Powers, Faculties or Senses operating, conjunctly each with proper force, towards the Perfection and Happiness of our Minds, and the Beauty and Regularity of our Conduct. All these mix'd with Art and confin'd to due Bounds, make and maintain the Ballance of the Mind; and by their well-accorded Contrasts produce a lovely Harmony and Consistency of Life and Manners. Cicero shews us in many different parts of his Writings, that all the Virtues are these Powers and Principles duly regulated, or mixing and combining with well-proportion'd Strength to give Nerves, Beauty, and Grace to Life. The Whole of Virtue consists (according to that Philosophy) in living agreeably to Nature; agreeably to what we perceive by our moral Sense and Conscience to be suitable to the Dignity of our Nature; agreeably to what we perceive, by the same Sense and the Study of Nature, to be the End appointed to us by Nature; agreeably to the End pursued by Nature itself in all its Works (10).

HAD we no Sense of moral Beauty and Perfection, no Sense of Harmony and Decorum in Life and Manners; no moral Sense, shewing us the Subordination in which all the inferior merely sensitive or animal Appetites and Affections ought to be maintain'd, we could not be capable of Virtue, we could not approve or disapprove Affections and Manners. Without a Sense of Beauty and Harmony, Greatness and Becomingness of Affections and Actions, we could no more have any Sense of the Dignity of our Natures, and of acting a right part, than a blind Man can have of Colours. 'Tis in consequence of moral Conscience, or of our moral Sense of the Beauty, Dignity, Worth, and Merit of Characters, Affections and Actions, that though we may be brib'd or terrify'd into the doing a base Action; yet we can neither be brib'd nor terrify'd into the Approbation of it. It is in consequence of it that we are able to form any other Idea of an Action, besides that of the Quantity of sensible Pleasures it may bring, and that we are capable of framing to ourselves general Rules of Life, by the Study and Observance of which, Life is render'd uniform, consistent, regular and beautiful; and of delighting in that moral Harmony and Beauty.

THUS it is evidently the same Senses, Dispositions, and Powers, which fit and qualify us for contemplating Nature with satisfaction; and for imitating in our Conduct the moral Perfections of its Creator and Governour, which are clearly manifested by the Frame, Constitution and Laws of Nature. And then it is that the Study of Nature must afford the highest Joy, when we feel the same Temper and Disposition prevailing

*Virtue necessarily
pre-supposes a Sense
of moral Beauty
and Perfection, and
Greatness of Mind.*

(10) See *Marcus Antoninus's Meditations*, Collier's Translation, p. 140. c. 26. Pleasure and Satisfaction consists in following the Bent of Nature, and doing the things we are made for. And which way is this to be compass'd? By the practice of general Kindness, by neglecting the Importunity and Clamour of our Senses, by distinguishing Appearances from Truth, and by contemplating Nature and the Works of the Almighty. All this is acting according to kind, and keeping the Faculties in the right Channel, &c. And p. 77, c. 21. Among all things in the Universe direct your Worship to the Greatest; and which is that? 'Tis that Being which manages and governs all the rest. And as you worship the best thing in Nature, so you are to pay a proportionable regard to the best thing in yourself: You'll know it by its relation to the Deity, &c. *Cic. de Off. lib. 1. N° 4.* Homo autem quod rationis est particeps, per quam consequentia cernit, causas rerum videt, earumque progressus & quasi antecessiones non ignorat, similitudines comparat, & rebus presentibus adjungit, atque annectit futuras: Facile totius vite cursum videt, ad eamque degendam preparat res necessarias: Eademque natura, vi rationis hominem conciliat homini & ad orationis & ad vite societatem. In primis hominis est propria veri inquisitio atque investigatio. Itaque—cognitionemque rerum aut occultarum aut admirabilium, ad beate vivendum necessariam ducimus. Ex quo intelligitur, quod verum, simplex, sincerumque sit, id esse naturæ hominis aptissimum. Huic veri videndi cupiditati adjuncta est appetitio quædam principatus, ut nemini parere animus bene a natura informatus velis, nisi præcipienti, aut docenti, aut utilitatis causa, iuste & legitime imperanti: Ex quo animi magnitudo exiit, humanarumque rerum contentio. Nec vero illa parva vis naturæ est, rationisque quod unum hoc animal sentit quid sit ordo, quid sit quod deest, in factis dictisque sui modus. Itaque eorum ipsorum, quæ adspicere sentiuntur, nullum aliud animal pulchritudinem, venustatem, convenientiam partium sentit, quam similitudinem naturæ, ratioque ab oculis ad animum transfertur, multo etiam magis pulchritudinem, constantiam, ordinem in consiliis facilius conservandum putat:—Omne quod honestum est, id quatuor partium oritur ex aliqua. Aut enim in perpicientia

veri, solertisque versatur: aut in hominum societate tuenda, tribuendoque suum cuique & rerum contractarum fide, aut in animi excelli, atque invicti magnitudine ac robore; aut in omnium quæ sunt, quæque dicuntur, ordine & modo, in quo inest modestia & temperantia. Quæ quatuor quamquam inter se colligata atque implicita sunt, tamen ex singulis certa officiorum genera nascuntur, &c. See *Cicero de Oratore, lib. 1. N° 3, 4, & 5. De Partitione Oratoria, N° 22, & 23.* Est igitur vis virtutis duplex, aut enim scientia cernitur virtus aut actione. Nam quæ prudentia quæque gravissimo nomine sapientia appellatur, hæc scientia pollet una. Quæ vero moderandis cupiditatibus, regendique animi motibus laudatur, ejus est munus in agendo, cui temperantiæ nomen est.—Quæ autem hæc uno genere complectitur magnitudo animi dicitur: Cujus est liberalitas in usu pecuniæ: simulque altitudo animi in capiendis incommodis & maxime injuriis:—Custos vero virtutum omnium est verecundia, &c. *De fin. Bon. & Mal. lib. 2. N° 14.* Honestum igitur id intelligimus quod tale est ut detracta omni utilitate sine ullis præmiis, fructibusque per se ipsum possit jure laudari.—Homines enim etiam aliis multis tamen hoc uno a bestis plurimum differunt, quod rationem habeant a natura datam mentemque, & aerem & vigentem quæ causas rerum, &c.—Eademque ratio fecit hominem hominum appetentem, cumque his natura & sermone, & usu congruentem, ut profectus a caritate domesticorum ac suorum, serpat longius, & se implicet primum civium deinde omnium mortalium societate:—Et quoniam eadem natura cupiditatem ingenuit homini veri inveniendi, &c. His initiis inducti omnia vera diligimus, id est fidelia, simplicia, constantia, &c. Eadem ratio habet in se quiddam amplius, atque magnificum ad imperandum magis, quam ad parendum accomodatam: Omnia humana non tolerabilia solum, sed etiam levia ducens: Alium quiddam & excelsum, nihil timens, nemini cedens, semper invictum. Atque his tribus generibus notatis, quartum sequitur, & in eadem pulchritudine, & aptum ex illis tribus; in quo inest ordo & moderatio. Cujus similitudine perfecta in formarum specie; a dignitate transitum est ad honestatem dictorum atque factorum, &c. Of Greatness of Mind, see *Cicero de Off. lib. 1. N° 20.* Of Beauty or Decency, *ibid.* 28, & 29.

in our own Minds which Nature displays; and we are conscious of our earnest Endeavours to transplant into our Minds and Lives, all the moral Beauties that appear in it; the Benevolence, the Harmony, the Simplicity, the Truth, and Greatness that reign throughout universal Nature; and to become like to our Creator the all-perfect Mind, who made, upholds, and governs all.

We can only know whether we have these Powers or Principles, and Dispositions inherent in our Natures, by turning our Eyes inward, and by reflecting on our own Minds, and their Operations.

Yet it is certain that our Capacity of contemplating Nature with delight, or of imitating it by the Study and Exercise of Virtue, presupposes these Principles. Every Pleasure presupposes a corresponding Appetite, Affection, or Disposition.

Of the Imitation of Nature by ingenious Arts, and the Pleasures arising from that Source.

WHETHER we have those Senses that have been mention'd, is matter of Experience; it can only be known by Consciousness. And therefore in speaking of them, an Appeal must be made to what we feel and perceive. It is the same with regard to all our other Faculties and Perceptions: There can be no other way of convincing one that he hath certain Powers, Ideas and Feelings, but by endeavouring to make him turn his Eyes inward, look attentively into his own Mind, and observe what passes in it. Mean time 'tis certain, that if we had not these Faculties and Dispositions, Nature could not please us by its Unity, Regularity and Beauty; or by its steady pursuit of universal Good; nor could we be delighted with amiable, lovely, and praise-worthy Characters and Actions. These would necessarily be to us as Harmony to one who has no Ear. Unity, Beauty and Grace would be empty, insignificant Sounds to us. For it must be true in general, that every Gratification or Pleasure necessarily presupposes an Affection, Appetite, or Disposition suited to it: And that without natural Affections, Dispositions and Appetites, no one thing could please us more than another.

THIS also is certain, that if Beauty, Harmony, Unity of Design, Regularity, and wise generous Administration, are real things in Nature, they must be so in our Conduct; or reciprocally, if they are real Qualities, and not Words without any Meaning with regard to our Conduct and Manners, they must likewise be real with respect to the Oeconomy of Nature. 'Tis impossible to have a Sense of them in one of these, without transferring them to the other. To own their Reality in the one case, and deny it in the other, is a Contradiction in terms: For how can Order, Beauty, Goodness, and Greatness belong to certain Affections and Actions; to the Character of one rational Being, or to any moral Object; and not likewise as necessarily belong to all analogous Affections, Actions, and Characters, or to every like moral Object? If the generous Pursuit of publick Good be laudable and excellent in Nature; it must likewise be valuable and praise-worthy in us, and its contrary be hateful and base: And, on the other hand, if benevolent generous Affection be amiable and commendable in us, and its opposites be mean, ignoble, and unworthy; the same must likewise be true with regard to the Administration of Nature, and the Temper and Disposition of its Author and Governour.

BUT there will be occasion to carry this Reasoning yet farther, in considering the imitative Arts, to which I now proceed. Man is not only capable of imitating Nature in Life and Manners, but likewise by several Arts. All Arts are Imitations of Nature, or Applications of its known Laws to the Uses and Purposes of human Life; as of Gravity, Elasticity, &c. But the Arts that are more properly called imitative, are those of Fancy and Genius, such as Poetry, Painting and Sculpture. Now 'tis the same Senses, Dispositions, Instincts and Powers, that render us capable of contemplating Nature, and of imitating its Order, Beauty, and Greatness in Life and Manners; that likewise fit and qualify us for the Imitation of Nature by those ingenious Arts.

THERE is implanted in our Minds not only a strong desire of understanding Nature's Methods of Operation, and all its various Appearances; but also a very strong Disposition to imitate Nature, emulate it, and vie with it; and thus to become as it were Creators ourselves. Hence the Origin of Poetry, Painting, and of all the noble and aspiring, imitative Arts: Hence all the bold Efforts of the human Mind to add as much as it possibly can, to our Happiness by our own Invention, Genius, and Industry. Man is very wisely made by his Creator, an imitative Being; this Propensity to copy after Nature, and to emulate it, is indeed a Principle of wonderful use in such a Constitution as ours is. But to what purpose could it serve; or what could it produce that is great and excellent, were we not at the same time indued with the other Faculties and Senses that have been described, to guide and assist it in the Imitation of Nature; that is, with a Sense of Beauty, Order, and Greatness, and with a moral Sense, or a social, affectionate, generous Disposition? The chief Qualities of good Imitation by Poetry, Painting and Sculpture, that have been already enumerated and explained, do they not all of them evidently presuppose these Faculties and Dispositions in order to relish them, or indeed to have any Notion of them? What else is it that could prompt us to pursue and endeavour after Truth, Beauty, Consistency, Decorum, Greatness and Grace in Compositions of any kind; or that could be delighted and charmed by these Qualities when they are attained to in any human Production, but a natural Sense of Beauty, Unity, Decorum, Grace and Greatness? In like manner, if we had nothing of Sympathy, Compassion, Benevolence

Benevolence and Generosity in our Frame, could we think of calling forth such Affections into Action, and giving them agreeable Exercise by moving and interesting Representations: Or could we be delightfully touched and affected by the imitative Arts in a tender social manner, without any Disposition or Principle in our Nature fit to be worked upon? Nothing can be more ridiculous than to speak of perceiving any Quality, without a Sense qualified to perceive it: Beings can neither desire nor relish any Entertainment for which they are not fitted by Nature, or for which, so to speak, they have no natural Appetite. On the one hand therefore, if Truth, Beauty, Greatness and Grace, and all the other Qualities that are ascribed to the fine Arts, as constituting their Perfection, are not mere Sounds without a Meaning, we must have naturally implanted in us those Faculties and Dispositions that are requisite to comprehend and enjoy them. And, on the other hand, if we really are possess'd of Faculties and Senses qualify'd to understand and taste these Qualities, the chief Excellence of the imitative Arts must necessarily consist in their being able to give suitable Entertainment to such noble Faculties and Senses: Or their Productions can only be excellent in proportion to the Satisfaction they are able to afford to them.

We are qualify'd for that by the same Powers and Dispositions already mention'd.

THAT it is the very same Faculties and Dispositions which qualify us for understanding and relishing the Beauty and Perfection of Nature, the Beauty and Perfection of moral Conduct, and the Beauty and Perfection of the imitative Arts is so evident, that it is indeed unaccountable how any who pretend to Taste or Intelligence of these Arts, can doubt of the Reality and Naturalness of Virtue, and of a moral Sense in our Make and Frame; or entertain wrong Conceptions of Nature, and doubt of the moral Sense and good Disposition of our Contriver and Author.

BUT since it is no rare thing to meet with Virtuosi or professed Admirers of the fine Arts, who call into question all other Beauty but that of their beloved Arts, I cannot chuse but call upon them to reflect, that they must either give up the reality of the Taste upon which they so highly value themselves, and which is indeed a very fine Accomplishment; or they must of necessity own the reality of Virtue and of a moral Sense; and consequently acknowledge the Wisdom and Goodness of our Maker, the Creator and Upholder of all things, who hath inlaid it into our Natures, and made us capable of receiving such noble Entertainment from it in various ways.

SO strictly are all Truths bound and united together, that having first established a right Idea of Virtue, and of those Faculties that capacitate us for perceiving and delighting in it; or of Nature's wise and regular Oeconomy in pursuing the general Good of the Whole; it is very easy by obvious Consequences to deduce and establish a just Notion from thence, of the fine Arts and their principal Excellencies: And, on the other side, if we begin by settling a true Idea of the Excellencies of the fine Arts, and of those Faculties and Dispositions in our Minds which qualify us for pursuing them, and receiving pleasure from them, it is very easy by natural consequences from these Principles to fix the true Notion of Virtue and moral Excellence, whether in the Government of our own Affections and Actions, or in the Administration of Nature. For if the Perfection of Nature consists in working unerringly towards the Beauty and Good of the Whole by simple consistent Laws; and the Perfection of Life and Manners consists in acting in concert with Nature, and in pursuing steadily the Good of Mankind by well-poised, regular and generous Affections; then must the Perfection of the imitative Arts consist in like manner in making regular and beautiful Systems, in which every part being duly adapted and submitted to what is principal, the Whole hath a great, noble, and virtuous Effect upon the Mind: And reciprocally, if the Beauty and Perfection of the imitative Arts is acknowledged to result from a due Subordination of Parts to the main End, and from Harmony and a noble virtuous Tendency in the Whole; then must our Conduct and the Administration of Nature be beautiful and perfect, only in proportion to the just Subordination, Harmony and good Tendency that prevails in the Whole.

If the Reality of these Qualities is acknowledged in any one of these Instances, in the Contemplation or Imitation of Nature, whether in Life or Arts; their reality must likewise be own'd in all the other Instances.

IF Unity, Decency, Truth and Greatness are acknowledged in the imitative Arts, they must likewise take place with regard to Nature, for Nature itself must be capable of affecting us in the same manner. And they must likewise take place in Life and Manners, in Affections, Actions and Characters; for these must be capable of touching and affecting us in the same manner in real Life as in Imitation. The Artist derives all his Ideas from Nature, and does not make Laws and Connexions agreeably to which he works in order to produce certain Effects, but conforms himself to such as he finds to be necessarily and unchangeably established in Nature: All his Attempts pre-suppose certain Dispositions implanted in the Breasts of Mankind originally by Nature itself, which he cannot produce if wanting, but may suit himself to and work upon in the way that Nature hath appointed, and thereby render his Works exceeding pleasing and agreeable. If therefore the imitative Arts are really capable of producing beautiful, great, and noble Effects upon us, there must be something beautiful, great and noble in our Minds, the Improvement of

which is necessarily our Excellence and Perfection, for which we could not have been suited, but by a Mind of superiour Beauty, Nobleness and Greatness, whose Perfection consists in producing Beings capable of noble Ends and Pursuits, and in framing and adapting each kind of Beings in every respect as may best suit to the highest Perfection in the Whole.

TO acknowledge a real Excellence and Beauty in any imitative Art, without confessing a real Excellence and Beauty in Nature, and the real Excellence and Worth of Virtue, is absurdly to ascribe a Power and Influence to Copies which the Original hath not: It is the same as to assert, that a real Object of which an exact Copy is taken, would not have the same effect upon us by its real Qualities, which those Qualities have upon us in the Imitation: It is to assert not only that the Artist can form Ideas which have no Foundation in Nature itself, or are no wise suggested to him by it; but that he can give Powers and Qualities to Objects which he copies from Nature, that are quite independent of all Nature's Laws and Establishments, and in which Nature hath no part or share.

BUT this way of reasoning may appear to some too abstruse and metaphysical; and therefore I shall endeavour to set the Analogy between the moral Virtues and Graces, and the Beauties and Graces of the fine Arts in another light, by suggesting briefly a few Observations of the Ancients upon this Subject: For, according to them, to illustrate, prove and enforce this inseparable necessary Connexion, (of which I am now treating) between the reality of Beauty, Unity, Order, Grace and Greatness in Nature, and their reality in the Conduct of our Affections and Actions, and in all ingenious Imitations of Nature by Arts, is the chief Scope of true Philosophy, the fittest Method of forming betimes in young Minds an universal good Taste; and therefore it is the proper Business of Education. It is only such Philosophy that deserves to be called the Guide of Life (9), the Discerner of Excellence, and the Source of all truly manly, rational, and pure Happiness: Or that can produce a right Taste of Life, and of Man's best Pursuits, Employments and Diversions. And therefore it is this Philosophy that the Formers of Youth ought to have ever in their View throughout the whole of Education.

Further Illustrations upon the Foundations of the Arts, and of good Taste in our Natures, and the proper ways of cultivating it.

A strict Connexion and Analogy between our Sense of natural and our Sense of moral Beauty.

THE Ancients have often observ'd, that there is a strict Analogy between our Sense of Beauty in sensible Objects, and our moral Sense, or our Sense of Beauty in Affections, Actions and Characters. So nearly are these related, or so intimately are they blended together in our Natures, that he who hath any Taste of Beauty in sensible Forms, any Notion of Harmony, Regularity and Unity in Bodies, must necessarily be led to transfer that Sense to moral Objects: And therefore if such a one is dissolute or irregular in his Conduct, he must live at continual variance with himself, and in downright contradiction to what he delights in and highly admires in other Subjects. So strictly, so nearly are those two Senses allied to one another, that it is hardly possible to speak of moral Objects in any other Language, than that which expresses the Beauties of the other kind. Hence it is that the best Authors of Antiquity speak of the Measures and Numbers of Life; the Harmony, Unity and Simplicity of Manners; the Beautiful, the Decent in Actions; the Regularity, the Order, the Symmetry of Life; the Proportions, the Graces of the Mind; Truth, Sublimity, Greatness, and Consistency of Manners. Such is the Style of the best ancient Moralists (10). And in explaining these moral Qualities, they are constantly referring to those which are analogous to them in sensible Forms, and in the Productions of Fancy and Genius in Imitations of Nature. On account of this Affinity and Analogy, they have justly concluded, that the Admiration, and Love of Order, Harmony and Proportion in whatever kind, must be naturally improving to the Temper, advantageous to social Affection, and highly assidant to Virtue, which is itself no other than the Love of Order and Beauty in Society: That all the Arts which have Truth, Order and Beauty for their Object and Aim, must have a Tendency to advance the Love of moral Beauty in Life and Conduct, and to check Disorder and Irregularity: But chiefly the Contemplation of the Order of Nature, from which all our Ideas of Order and Beauty are originally copied. One of the most pleasant and entertaining Speculations in Philosophy is the universal Analogy that prevails throughout Nature: The Analogy between the natural and moral World in every respect. 'Tis this Analogy that lays the Foundation (as it hath been frequently observed by many Authors) for what is principal in the Works of Genius, the cloathing moral Objects with sensible Images, or the giving them Bodies, Shapes, and Forms in Description, Sculpture, and Painting.

BUT

(9) So Cicero addresses true Philosophy, O philosophia vitæ dux, O virtutum indagatrix, expultrixque vitiorum? Quid modo non nos, sed omnino vita hominum sine te esse potuisset? &c. *Tuf. Quest. l. 5. N° 2.*

(10) See the Passages already quoted, at the Beginning of this Chapter, about the Contemplation of Nature, and those just now quoted concerning the Decorum. So *Libani.*

Sed veræ numerosque, modisque edificare vitæ.

Epist. l. 2. Ep. 2.

Est modus in rebus; sunt certi denique fines,

Quos ultra, citraque nequit consistere rectum.

Sat. l. 1. Sat. 1.

Quid verum atque decens, curæ & ratio, & omnis in hoc sum.

Æstus, & vitæ disconvenit ordine toto.

Ep. l. 1. Ep. 2.

Qui quid sit pulcrum, quid turpe quid vitiosum, quid non.

Ep. l. 1. Ep. 2.

So *Plato, Cicero,* and all the best Philosophers are ever speaking of the το καλόν, the το πρεπόν, the pulcrum, the decens, the honestum, convenienter naturæ vivere, &c.

BUT this Analogy between the natural and moral World reaches much farther; and indeed if it did not, Man would necessarily be incapable of one of his noblest Pleasures; for unless there was such a Similitude or Analogy between the natural and moral World, that all Objects of the later sort may be painted under Images taken from the former, we could not at all have any Intercourse or Communication with one another about moral things. It hath been often remarked, that the greater part of the Words denoting Affections and Operations of the moral kind, do in their original Signification express sensible Perceptions. But the truth of the matter is, that if inward Sentiments, Affections, and Actions could not be pictured to us by means of some things analogous to them in the sensible World, Language and Discourse could not extend any farther than to the Objects perceivable by our outward Senses, and those of the moral kind could not be described or conveyed at all. But not to dwell longer on that Reflexion, though it well deserves the Attention of those who are concerned in Education, and naturally leads to a juster Notion of the most profitable as well as agreeable Method of teaching Language, or explaining Words, than is commonly entertained: It is sufficient to the present purpose to observe, that Beauty in its first Meaning signifies a Satisfaction which certain visible Objects are adapted to give to the Sight; and it is fitly applied to denote a similar Satisfaction which certain moral Objects are equally adapted to give to the Understanding or Eye of the Mind, because of the Similarity of the Pleasures perceived, and because of their Analogy in all other respects. For as by Induction, in the former case it is found to be the Regularity of Objects that gives that Satisfaction; or, in other words, that whatever Object of Sense gives it is a regular Whole, that hath Variety amidst Uniformity; and it is also found, that Usefulness is always connected with Regularity and Beauty: So in the later case by Induction it is likewise found, that the same Connexions take place with regard to every moral Object that is pleasing and agreeable to our Contemplation: These also are regular Objects, or have Variety with Unity, and are in like manner profitable or useful. The Perception of Pleasure called Beauty in both cases is distinct from the Reflexion upon Utility, or upon Regularity and Unity; it is perceived immediately, or at first sight previously to all Consideration of these Concomitants. These Connexions between Beauty, Regularity and Utility, are found out afterwards by Enquiry; and it is because they are discovered to take place in many Examples, and no contradictory Instance appears, that it is established into an universal Canon by Induction, agreeably to all the Rules of Philosophy and good Reasoning; that whatever is beautiful in the moral, as well as in the natural, or sensible World, is regular, hath Unity of Design, or Variety with Uniformity, and is useful. It is upon this Connexion between Beauty and Utility, that the Ancients have greatly insisted.

THEY have often remarked, that as in Nature, so in all the Arts, Beauty, Truth, and Utility are inseparably connected, or more properly are one and the same. Beauty and Truth are plainly join'd with the Notion of Utility and Conveniency, in the Apprehension of every ingenious Artist; the Statuary, the Painter, the Architect: And for what reason, but because it is so in Nature? The same Shapes and Proportions, which make Beauty, afford advantage, by adapting to Activity and Use. The same Features which occasion Deformity, create Sickness and Disease. The proportionate and regular State is the truly prosperous, sound, and natural one in every Subject. Health of the Body is the just Proportion, Balance and regular Course of Things in a Constitution. And what else is Health or Soundness of Mind but the harmonious State, or true and just Balance of the Affections (11): Or what else is it that produces Deformity of the moral kind, but something that tends to the Ruin and Dissolution of our mental Fabrick? Cicero and Quintilian have illustrated this Truth (*nunquam veri species ab utilitate dividitur*) by a variety of Examples, from the Structures of animate and inanimate things; the Fabrick of the human Body, and the Beauty of the human Mind; and then by analogous Instances from Architecture and all the Arts (12). And hence the Ancients have laid it down as an universal Maxim in Life and Manners, in Nature and

*The inseparable
Connexion of
Beauty and Truth
with Utility and
Advantage.*

(11) Et ut corporis est quedam apta figura membrorum cum coloris quadam suavitate: Eaque dicitur pulchritudo, sic in animo, opinio, iudiciorumque æquabilitas, & constantia, cum firmitate quadam & stabilitate virtutem subsequens, aut virtutis vim ipsam continens, pulchritudo vocatur. Itemque viribus corporis, & nervis, & efficacitati familes, similibus verbis, animi vires nominantur. Velocitas, sanitas, morbi, &c. Cic. *Tuscul. Quest. lib. 4. N° 13. De Off. lib. 1. N° 28, & 36.* Every thing is at ease when the Powers of it move regularly and without interruption. Now a rational Being is in this prosperous Condition, when her Judgment is gain'd by nothing but Evidence and Truth; when her Designs are all meant for the advantage of Society. When her Desires and Aversions are confined to Objects within her power, when she rests satisfied with the Distributions of Providence: for which she

has great reason, since she is a part of it herself. And with as much propriety, as a Leaf belongs to the Nature of the Tree which bears it, &c. Marcus Antonini's Meditations, Collier's Translation, p. 134.

(12) Cicero Orator. lib. 3. 45, 46. Sed ut in plebique rebus incredibiliter hoc natura est ipsa fabricata: Sic in oratione, ut ea, quæ maximam utilitatem in se continerent, eadem haberent plurimum vel dignitatis, vel sæpe etiam venustatis. Incoluntatis, ac salutis omnium causa, videmus hunc statum esse huius totius mundi atque nature.—Hæc tantam habent vim ut paulum immutata coherere non possint: Tantam pulchritudinem, ut nulla species ne excogitari quidem possit orator. Referte nunc animum ad hominum, vel etiam ceterarum animalium formam, & figuram. Nullam partem corporis sine aliqua necessitate æstam, tetamque

in all the imitative Arts; That what is beautiful is harmonious and proportion'd, what is harmonious and proportion'd is true; and what is at once both beautiful and true, is of consequence agreeable and good. And accordingly, Affections, Manners, and all the Arts are to be judged by this Rule (13). That which in Art is not useful to the Whole, cannot be beautiful; all Ornaments which do not naturally rise out of the Subject, and tend to support and maintain it, and promote the design'd Effect of the Whole, are, for the same reason that they are an Incumbrance, not merely superfluous, but noxious and hurtful with regard to the proposed End and Effect of the Whole.

THIS *Cicero* illustrates particularly by Architecture, which one is apt to consider at first sight as a merely ornamental Art; and so does *Vitruvius* more fully. *Cicero* and *Quintilian* shew it to be so in Oratory; and 'tis evidently so in Painting and Sculpture: For is not the Truth and Beauty of every Figure measured in these Arts, from the Perfection of Nature, in her just adapting of every Limb and Proportion, to the Activity, Strength, Dexterity, Life and Vigour of the particular Species or Animal design'd? And in a Whole consisting of many Figures relative to one main End, doth not that spoil the Unity, Simplicity and Correspondency of the Whole, which hath no necessary or proper Connection with its principal Scope, but distracts the Eye, and diverts the Attention from what is chiefly intended.

ALL Pieces of Art, like all Pieces of Nature, must make one Body, sound and well-proportion'd in its Parts, without any cumbersome Excrescences, or without Parts of another kind, and not belonging to it as one particular Whole, however beautiful these may be consider'd apart. We cannot indeed advance the least in any Relish or Taste of Symmetry and Proportion, without acknowledging the necessary Connection betwixt the Useful and the Beautiful. And as no Reflection on Nature, and on Arts is of larger Extent, so none can have a better, or more benign and wholesome Influence upon the Mind. 'Tis by it chiefly, that the Mind is improv'd to perfect good Taste in all the Arts; confirm'd in its Love and Admiration of the beautiful and useful Order that prevails throughout Nature; and kept steady to Virtue, or the Pursuit of moral Beauty in Life and Manners. And therefore a great part of moral Philosophy, in the ancient way of treating it, is justly taken up in shewing the Connection of Virtue with Interest; or, that Virtue is private as well as publick Good; and Vice, on the other hand, private as well as publick Misery; and that Nature pursues Beauty and Utility by the same excellent Laws and Methods of Operation.

In what Sense ingenious Imitations, or Works of Imagination and Genius are Imitations of the Whole of Nature.

IN the third place, another Method of explaining the Beauty of Works of Genius, of Painting in particular, among the Ancients, is by considering them as good Imitations, not of a part of Nature, but of Nature in general.

THE Meaning of this is, that as Nature is in itself a beautiful Whole, in which all is subordinate to the general Good, Beauty and Perfection of the Whole, (and therefore Perfection is not to be look'd for in any particular Part separately, but in the Whole; the Perfection of single Parts being only pursued by Nature so far as the general Good permits;) so ought it also to be in Pictures: Every Picture ought to be a perfect Whole by itself, and its Beauty ought to result from the whole Composition; not from the Perfection of single Parts, but from the Subserviency of all the Parts to one main beautiful and great End. The Artist cannot bring all Nature into his Piece; he must therefore imitate the Whole of Nature in his Work, by chusing a noble, a great, or beautiful Plan, and by adapting and disposing every particular part of his Piece in the manner that may best suit to the main End of the Whole. He therefore ought not to paint Deformity, for the sake of expressing or representing Deformity; but as Nature in the Whole is beautiful, so ought his Works to be; and the Deformities in single Parts, ought, as in Nature, to serve as Foils or Contrasts to set off some principal Beauty to the greater advantage. In one word, whatever particular parts are consider'd by themselves, the Whole ought to be harmonious and beautiful: And as in Nature, so in Imitations, it must only be to the greater Beauty of the Whole that any particular part is submitted; and that so far only as the greater Beauty of the Whole requires it.

totamque formam quasi perfectam reperiatis arte non casu. Quid in arboribus, in quibus non truncus, non rami, non folia sunt denique, nisi ad suam retinendam, conservandamque naturam? Nusquam tamen est ulla pars nisi venusta. Linqquam naturam, arteique videamus. Quid tam in navigio necessarium quam latera, quam carinae, quam mali, quam vela, quam prora, quam puppis, quam antennae? Quae tamen hanc habent in specie venustatem; ut non solum salutis sed etiam voluptatis causa inventa esse videantur. Columnae, & templa, & porticus fusiunt. Tamen habent non plus utilitatis quam dignitatis. Capitolii fastigium illud, & ceterarum aedium, non venustas sed necessitas ipsa fabricata est. Nam cum esset habita ratio, quemadmodum ex utraque tecti parte aqua delaberetur: Uti-

THIS
litarum templi, fastigii dignitas consecuta est: Ut etiam si in caelo statueretur, ubi imber esse non posset nullam sine fastigii dignitatem habiturum fuisse videatur. Hoc in omnibus item partibus orationis evenit ut utilitatem, ac prope necessitatem suavitatis quaedam ac lepos consequatur, &c. See *Vitruvius*, lib. 4. c. 2. The Passage was already quoted. *Quintilian*, lib. 8. c. 3. where he treats the same Subject at great length, particularly towards the end of that Chapter. Nam ipsa illa *diplaxia* simplex & inaffectata, &c. See likewise *Cicero*, *Orator*. N^o 25. Nam sic ut in epularum apparatu, &c.

(13) Compare with the Passages already quoted, what *Cicero* says of the *Utile* in the 3d Book of his Offices.

THIS is the Meaning of what they say, of gathering from the various Parts of Nature to make a beautiful Whole. This is particularly the Meaning of what *Cicero* says in the Place already quoted; where he tells us, that *Zeuxis*, from the Consideration of many Beauties, formed his Idea of a perfect Beauty: "Because Nature pursues the Beauty, and "Good or Perfection of the Whole, and not of particular Parts" (13). The Sum of this Observation amounts briefly to this, That what is called properly Shade, is not more necessary to set off the enlighten'd Parts, in respect of Colouring, than something which, being analogous to it, may likewise be called Shade, is requisite, with regard to the Choice and Disposition of the Subject, or to poetical Composition in Painting. And it must be so in copying from Nature, since 'tis so in Nature itself: Whatever is heightened, or hath Relief, whether in the natural or moral World, is raised, distinguished, or made strong and conspicuous by Shade or Contrast.

BUT in the fourth Place, 'tis obviously our moral Sense, and our social Affections, which afford the Mind the most agreeable Touches of Joy and Satisfaction. Let one examine himself narrowly and impartially, and he shall find that the largest Share, even of all those Gratifications which are called sensible Pleasures, is owing to a social Principle deeply inlayed into his Nature. What are Riches, Titles, Honours, a Table, Dress, and Equipage, abstractedly from all Regard to Society? What is even Love itself, without the *Spes animi credula mutui*? And if we attend to the Pleasures which Arts and Imitation yield, these are a sufficient Proof of the Tenderness and Humanity, so to speak, of our Make and Frame. For whence else is it, that where a Succession of the kindly Affections can be carried on, even thro' Fears and Horrors, Sorrows and Griefs, the Emotion of the Soul is so agreeable; or, that when the Passions of this kind are skillfully excited in us, as in a Tragedy, we prefer the Entertainment to any one of Sense? 'Tis certainly, because exerting whatever we have of social Affection and generous Sympathy in our Natures, is of the highest Delight, and produces a greater Enjoyment in the way of Sentiment, than any thing besides can do in the way of mere Sense and vulgar Appetite.

The chief Pleasures produced or excited in us by ingenious Imitations of human Life, presuppose a moral and publick Sense. And reciprocally, from the Reality of a moral and publick Sense, it may be inferred, that our chief Pleasures, arising from Imitations or Fictions, must be of a moral and social kind.

THIS is the same with respect to the Designing Arts: Whatever touches our publick Sense, and calls into Action our generous, tender, and kind Affections, is that which most agreeably detains our Mind, and employs it. Representations of such Subjects, so soon as they are set to our View, immediately attract us, working upon us in the most pleasing, because in the most humane and social Manner.

SOME have said, that Works of Genius and Fancy please us, because they employ the Mind, which naturally delights in Exercise; and this is undoubtedly true: But 'tis not merely because they employ us, that they please us; for tho' the human Mind be naturally active, and made for Exercise, yet all kinds of Exercise do not equally please and delight. If we attend to our own Feelings, it will evidently be perceived, that of all Exercises the social and affectionate, or the Operations of the social Affections, are the most satisfactory and lasting. Who was ever cloy'd by Acts of Friendship, Generosity, and a publick disinterested Spirit? Or did ever the Workings of good and kind benign Affections, when excited by artful Illusion, leave Remorse, Bitterness (14) and Disquiet behind 'em? Some have ascribed all the Pleasure arising from the Imitative Arts, to the Power of Illusion, as if we were only pleased, because we are deceived into imagining a Representation real. But hardly does any one absolutely forget, that it is Imitation he beholds in Dramatick Pieces, or in Pictures, and fancy the Objects before him real. Or, if he should, yet the Pleasure he feels while he imagines so, cannot be owing to this Deceit: Such Pleasure must be posterior, and can then only take Place, when the Mind reflects, that what it took to be real, was merely Imitation; and wonders at the Dexterity by which it was deluded. If, therefore, Fictions are capable of entertaining the Mind, previously to such Reflection, that Pleasure must be owing to some other Disposition or Sense within us, upon which the Objects represented are fitted to work. And a little Reflexion upon the Fictions or Representations which affect us most agreeably, or give us the greatest Pleasure, will shew us, that it is those which excite our social Affections, and call forth generous Sentiments, that yield us the highest and most satisfactory and lasting Entertainment. In fine, we may reason in this manner about the Constitution of our Mind, and Imitations fitted to delight or please our Mind; if those Imitations, which call forth our Pity and Compassion into Exercise, and interest us in behalf of Virtue and Merit, are indeed the Representations that give us the highest Satisfaction, it must be confessed that we are qualified by Nature to receive high Pleasure

(13) *De Invent. Rhetor. lib. 2. ab Initio.*

(14) See what is said on this Subject by the Author of the *Reflexions sur la Poésie & sur la Peinture*, T. 1. Sect. 1. La représentation pathétique du sacrifice de la fille de Jephté enchaînée dans un bordau doré, fait le plus bel ornement d'un cabinet qu'on a voulu rendre agréable par

les meubles, on néglige pour contempler ce tableau tragique, les grotesques, &c les compositions les plus riantes des pierres gauloises. — En fin plus les actions que la poésie & la peinture peignent, auroient fait souffrir en nous l'humanité, si nous les avions vues véritablement; plus les imitations que ces arts en présentent ont de pouvoir sur nous pour nous attacher. & Sect. 3.

Pleasure from social Affections, and virtuous Exercices; and that our Frame and Constitution is social and virtuous, or deeply interested by Nature itself in behalf of Worth and Merit. Reciprocally, if our social Affections, and a publick Sense, are the Sources of our highest Satisfaction in real Life, then must those Fictions or Representations which are suited to them, afford us the highest Pleasure, the best and most agreeable Exercise. On the one hand, if we consult our natural Dispositions, as these discover themselves on other Occasions, we must quickly be led to a right Judgment, concerning the Imitations which, in Consequence of our Frame, must needs be most acceptable and pleasant to us: On the other hand, if we attend to the Effects of Imitation on our Minds, we must immediately perceive the Reality of Virtue; or that there is a natural Disposition in us to be delighted by social and publick Affections, in a Degree far superior to all the Enjoyments of mere Sense. Thus the Excellence and Naturalness of Virtue may be inferred from the Excellencies that belong to the fine Arts; and if the former is owned, there can be no Dispute wherein the latter consist.

Man is so made as to be highly delighted with whatever presents him with an Idea of the Perfection to which human Nature may be advanced by due Culture.

TO these Observations it may be justly added, that there is a very great Pleasure in reflecting on Arts and Works of Genius and Fancy, as the skillful Productions of human Invention. For so great, so noble, and aspiring hath our Creator made the human Mind, that whatever gives it a high Idea of human Power and Perfection, or of the Force of our intellectual Faculties, to rise to noble Productions, fills it with a most transporting Satisfaction: It exalts the Mind, makes it look upon itself with laudable Contentment, and inspires it with worthy Ambition. We are so framed as to be highly delighted with what may be considered as our own Acquisition, or the Product of our own Powers, that we may be thereby impelled to exert and improve ourselves. And hence it is that we cannot consider the Works of human Genius, the great Actions of Men, or the useful Arts discovered and perfected by them, without saying to ourselves, with a secret kind of Joy, Such Works are Men capable of performing, if they take suitable Pains to improve the Faculties Nature hath kindly conferred on us!

Some Conclusions drawn from the preceding Principles: Man is fitted and qualified for a very noble Degree of Happiness. Not for sensitive, but rational Happiness.

HAVING thus briefly suggested the chief Sources of our highest and noblest Pleasures, of whatever kind; may we not justly conclude, that Man is fitted by Nature for a very great and noble Share of rational Happiness and Perfection, by being made capable of contemplating and imitating Nature? When we consider the Pleasures the Senses are able to afford us, in the way of common Gratification, as our chief Provision and Allowance; then it is no Wonder, that Men arraign Nature, and complain of her Niggardiness. But all that can be said of the Impossibility of attaining Happiness by sensual Enjoyments; what does it prove, but that our Happiness lies not in these low Pleasures, and must be derived from another Source? It was truly kind in Nature, to accompany those Exercices of our Senses, which are requisite to uphold our organical Frame, with certain Degrees of rewarding Pleasure, and those that tend to hurt or destroy it, with certain Degrees of admonishing Pain. But our Senses are chiefly noble and dignifying, as they are suited to furnish Materials, and give Employment to Imagination, Invention, Art, Reason, and Virtue. Our Eyes and Ears, says Cicero, are superior to those of the Brutes; because there is in our Minds a Sense of Beauty and Harmony in sensible Objects, by means of which these outward Senses may be improved into Instruments, or rather Ministers, of several beautiful, highly entertaining Arts (15). 'Tis our intellectual Powers, Tastes, and Senses that truly ennoble us; because, in Consequence of these, our outward Organs may be made, as it were, rational Sources of pure, reasonable, and unclaying Pleasures, far beyond the Reach of merely sensitive Beings. It may be said, That if our chief Happiness does indeed consist in Enjoyments of the rational kind, then are Mankind upon a very unequal Footing with regard to Happiness. I answer, That some Inequalities amongst Mankind, even in respect of rational Powers, are as absolutely necessary to the General Good, Perfection, and Beauty of the kind, as Shades in a Picture, or Discords in a musical Composition. But notwithstanding these necessary Inequalities, all Men may have the Pleasures of Virtue and Religion in a very high Degree.

Happiness not unequally distributed by Nature, upon Supposition that our chief Happiness is from Reason and Virtue.

*Take Nature's Path, and mad Opinion's Leave,
All States can reach it, and all Heads conceive;
Obvious her Goods, in no Extreme they dwell;
There needs but thinking right, and meaning well!
And mourn our various Portions as we please,
Equal is common Sense, and common Ease.* Essay on Man, Epif. 4.

In a good well constituted Government, even the lower Ranks of Mankind will have the Pleasures arising from Knowledge, and from the fine Arts, in a very considerable Degree.

SECONDLY, their having the Pleasures of natural Knowledge, or those the fine Arts afford, chiefly depends, as the Happiness of a System of rational Beings must do, upon Government rightly modelled; upon a Constitution, Laws, and Policies that have the Publick Good for their End, and are duly adapted to obtain it. But in such Society, or under good

(15) De Nat. Deorum, lib. 2. No. 56. 57. 58. & 59. De fin. bon. lib. 2. No. 34.

good Government, the People will not be artificially kept in Darkneſs, but will be generously provided with all the neceſſary Means of Education, with publick Teachers to inſtruct them in that wiſe and good Adminiſtration of Providence, which they ought to approve, adore, and imitate, in order to be happy; and to recommend themſelves to the Divine Favour here or hereafter. In ſuch a State Ignorance will not be look'd upon, either as the Source of Religion, or of civil Submiſſion and Obedience; and conſequently, its Subjects will not be hood-wink'd, or deny'd the Advantages of Inſtruction in Virtue, the Rights of Mankind, and true Happineſs.

IN the third Place, where the Arts are duly encouraged and promoted, in the manner that hath been already ſuggeſted, even the common People, like thoſe of *Athens*, will be no Strangers to the Pleaſures which the fine Arts are qualify'd to give, by their Power to teach and reward Virtue, and to reproach and ſigmatize Vice, while all publick Places are adorn'd with proper Works of that Nature.

THE Ancients had likewiſe good Reaſon to conclude, from this View of the human Nature, and of the Pleaſures for which we are principally fitted by our Frame, that the Author of Nature could not have implanted a Senſe of Beauty, Order, Greatneſs, and Publick Good in us, were he not poſſeſſed of it himſelf in the high'eſt and moſt perfect Degree. Not only is it neceſſarily true, ſaid they, that the firſt independent Mind can have no Malice, becauſe ſuch a Mind can have no private Inter'eſt, oppoſite to or diſtinct from that of the whole, his own Creation: But a malignant Mind, an Enemy to Order, Beauty, Truth, and Goodneſs, could not poſſibly be the Author of thoſe noble and generous Diſpoſitions which he hath ſo deeply inlaid into our Conſtitution, to be improved into Perfection and Happineſs by due Culture (16). Far from being capable of purſuing throughout all his Works, Order, Wiſdom, and the greateſt Good of the whole Syſtem, he could not have diſpoſed and fitted us for delighting in the Contemplation and Purſuit of Beauty, Order, and publick Good. Without ſuch a Diſpoſition in his own Nature, he could not have implanted it in his Creatures; becauſe he could not have had any Motive to implant it in them, but what muſt be ſuppoſed to proceed from the like Diſpoſition in himſelf: Nay, he could not have produced it, becauſe he could not have had any Conception of it. It was thus the better Ancients reaſoned concerning the all-governing Mind; and conſequently, they conſidered the Contemplation of Nature as his Workmanſhip; due Affection towards him, and the Imitation of his Perfections and Works, as the principal Sources of human Happineſs; as the Exercices and Employments that conſtitute our ſupreme Dignity and Perfection (17).

Another Concluſion concerning the Benevolence of the Divine Mind, the Creator, Governor, and Upholder of All.

BUT the Concluſions that belong more immediately to our Deſign, are thoſe that may be drawn from the preceding Account of human Nature, its Powers and Capacities, with reſpect to Education and the polite Arts. Had not then the Ancients good Ground to infer, from the Principles that have been explained, that it ought to be the great End of Education, to improve our natural Senſe of Beauty, Order, and Greatneſs, and ſo to lead to juſt Notions of Nature, Conduct, and Arts: And that good Taſte in all theſe muſt be the ſame, and can only be cultivated and perfected by uniting all the liberal Arts and Sciences in Education, agreeably to their natural Union and Connexion? All the Arts, ſaid they, however divided and diſtributed, are one; they have the ſame Rule and Standard,

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Other Concluſions more particularly relating to the preſent Deſign concerning Education, and the beſt Method of improving Virtue and good Taſte.

(16) See *M. Antonini's Meditations*, Collier's Translation, p. 52. c. 27. Now can any Man diſcover Symmetry in his own Shape, and yet take the Univerſe for a Heap of Rubbiſh? &c. — See p. 57. c. 40. and p. 85. book 6. As Matter is all of it pliable and obſequious, ſo that Sovereign Reaſon which gives Laws to it, has neither Motion nor Inclination to bring an Evil on any thing. This great Being is no way unfriendly or hoſtile in his Nature. He forms and governs all things, but hurts nothing. — That intelligent Being that governs the Univerſe, has perfect Views of every thing: his Knowledge penetrates the Quality of Matter, and ſees through all the Conſequences of his own Operations. — This univerſal Cauſe has no foreign Aſſiſtants, no interloping Principles, either without his Jurisdiction, or within it. And ſee what he quotes from *Plato*, p. 121. See how *Socrates* writes to the ſame Purpoſe. *Xenop. Apomn. Soc.* p. 4. c. 4.

arripuit? ut ait apud Xenophontem Socrates — Ratio-nem, mentem, conſilium, cogitationem, prudentiam, ubi invenimus? unde ſuſcepimus? — Quid vero? tanta rerum conſcientia, conſpirans, continua cognatio, quem non cogit ea comprobare? — Hæc ita fieri omnibus inter ſe concinentibus mundi partibus proſecto non poſſent, niſi eo uno divino, & continuo ſpiritu continerentur. No. 10. Natura eſt igitur, quæ continet mundum omnem, eumque tueatur, & ea quidem non ſine ſenſu atque ratione. Omnem enim naturam neceſſe eſt, quæ non ſolitaria ſit, neque ſimplex, ſed cum alio juncta atque connexa, habere aliquem in ſe principatum, ut in homine mentem, in bellia quiddam ſimile mentis. Itaque neceſſe eſt illud etiam, in quo ſit natura totius principatus, eſſe omnium optimum, omniumque rerum poſſeſſare domi-naturaque digniſſimum, &c. No. 25. Hi autem dubitant de mundo, cauſe ipſe ſit effectus, aut neceſſitate aliqua: ratione ac mente divina: Et Archimedeſem arbitrantur plus valuiſſe in imitandis ſphærae converſionibus, quam natu-ram in efficiendis, præſertim cum multis partibus ſine illa perfectæ, quam hæc ſimulata ſolerius. Atque ille apud Atrium paſtor, qui navem nunquam ante vididiſſet, ut procul divinum, & novum vehiculum, e monte conſpexit. — Et ita enim naturæ quæ erant, quod effectus poſuit optimum effectum eſt; doceat aliquis poſſibile melius. Sed nemo unquam docebit: Et ſiquis corrigere aliquid voler, aut deterius faciet, aut id quod fieri non poſuit deſiderabit, &c.

(17) Compare with the Paſſage quoted from *Antoninus*, *Cicero de Nat. Deorum*, lib. 2. No. 6. Si enim eſt aliquid in rerum natura quod hominis mens, quod ratio, quod vis, quod poſſetas humana efficere non poſſit; eſt certe id quod illud efficit, homine melius. Atque reſ celeſtes, omneſque eæ, quarum eſt ordo ſempiternus, ab homine confici non poſſunt. Eſt igitur id quo illa conſtituntur, homine melius. — Et ramen ex ipſa hominum ſolertia eſſe aliquam mentem, et eam quidem acriorem, et divinam exiſtimare debemus. Unde enim hanc homo

tend to the same End, and must therefore be mutually assistant to one another, in promoting and improving that good Temper and good Taste, the Foundations of which Nature hath laid in our Minds, but hath left to Education and Culture to finish and bring to Perfection; that Men may be early wise, good, and virtuous, capable of the best Pursuits and Employments, disposed to seek after them, and averse to every Pleasure and Amusement that sinks and degrades the Man. If Education and Instruction are not in the least calculated to fit for Life and Society, or to give a just Notion of Pleasure, Worth, and Happiness, what is its Business; or what Name can be given to its Designs and Pretensions? But if this be really the Scope it ought to aim it, how can that End be more effectually accomplished, than by exercising our Reason and our Sense of Truth and Beauty about a Variety of proper Objects; and by observing the Sameness of Truth and Beauty in every Subject, throughout Nature, Life, and all the Arts (18)?

Illustrations of this, by considering how several liberal Arts and Sciences were taught by the Ancients, or ought to be taught.

THE Ancients considered Education in a very extensive View, as comprehending all the Arts and Sciences, and employing them all to this one End; to form, at the same time, the Head and the Heart, the Senses, the Imagination, Reason, and the Temper, that the whole Man might be made truly virtuous and rational. And how they managed it, or thought it ought to be managed, to gain this noble Scope, we may learn from their way of Handling any one of the Arts, or of Discoursing on Morals: Whatever is the more immediate Subject of their Enquiries, we find them, as it hath been observed, calling upon all the Arts and Sciences for its Embellishment and Illustration. Let us therefore consider a little the natural Union and close Dependence of the liberal Arts, and enquire how these were explain'd by the Ancients.

Oratory, how philosophical an Art, and its relation to Poetry and Painting.

IF we suppose teaching Oratory to make one principal Part of liberal Education, as it was justly considered at *Athens* and *Rome* to do, while these States were free; ought it not to be taught, as ancient Authors handle it, by tracing and unfolding the Foundations of that Art in our Natures, in the Texture and Dependence of our Affections, in our Sense of the Beautiful, the Sublime, and the Pathetic in Sentiments; and in our Sense of Harmony, even in Sounds, Phrases, and the Cadences of Periods? Ought not the Teachers of Oratory to distinguish true Ornaments, and the native, genuine Embellishments and Graces of Speech, from the false, affected, and unnatural; the Force which Sentiments give to Language, when it is elevated by them, from the pompous and swelling, that is empty Sound? Is it not his Business to criticize the various Sorts of Evidence and Argumentation; and to teach to discern Sophistry, artful Chicane, and false Wit, from true, clear, solid Reasoning, Strength of Argument, and Wit that is able to stand the Test of grave Examination? Now, must he not, for that End, compare Oratory with Poetry, and both with the simple didactic Manner of Teaching; and enter profoundly into the Structure of the human Mind, and into the Nature of Truth and Knowledge, as *Aristotle*, *Cicero*, and *Quintilian* have done? And are not the properest Subjects for the Exercises that are requisite to form the Orator, as they have likewise shewn, truly philosophical and moral; such as regard Nature, Society, Virtue, Laws, and the Interests of a State, that of one's own Country in particular? The whole Art is therefore truly philosophical, and it cannot be taught without having Recourse to the other Sciences, in order to explain its Rules, or set its Beauties in full Light. It must be ever borrowing from moral Philosophy, that is often called by *Cicero*, for that Reason, *The Fountain of Oratory*. And it hath been already remarked, that we owe our Knowledge of the Painting and Sculpture of the Ancients, in a great measure, to the excellent Use ancient Writers on Oratory and Poetry have made of the former in explaining the latter (19).

Poetry, how philosophical an Art, and its relation to Oratory and Painting.

IF the Art of Poetry ought to be taught, must not the Teacher proceed in the same manner, by tracing its Foundations in our Nature; shewing its best Subjects, and properest Ornaments, its various Kinds, and the respective Provinces and Laws peculiar to each Sort? And can this be done more agreeably or advantageously, than by comparing Poetry, which gave Rise to Oratory, with its own Offspring, and the other Sister-Arts Painting and Sculpture, as *Aristotle* hath done (20).

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(18) Compare the Passages of *Cicero* already quoted, concerning the natural Union of the Sciences, with what he says, *De fin. l. 4. No. 13.* where Education is compared to the Art of *Phidias*. Ut *Phidias* potest a principio instituire signum, idque perficere: Potest ab alio inchoatum accipere ac absolvere: Huic est sapientia similis. Non enim ipsa genuit hominem, sed accepit a natura inchoatum. Hanc intus debet institutum illud quasi signum absolovere. Qualem igitur natura hominem inchoavit? Et quod est munus, quod opus sapientie? Quid est, quod ab ea absolvi ac perfici debeat, si nihil in eo quidem perficiendum est, præter rationem? Necessè est, huic ultimum esse, ex virtute vitam fingere. Rationis enim perfectio est virtus. Si nihil nisi corpus: summa erunt illa, valetudo, vacuitas doloris, pulchritudo, &c. Nunc de hominis summo bono quaeritur. Quid

ergo dubitamus in tota ejus natura querere quid sit effectum? See likewise what he says of the Pleasures of the Body, *De fin. lib. 2. No. 33.* Fluit igitur voluptas corporis, et prima quæque avolat, sospitæque relinquunt causas penitendi, quam recordandi. — Ad aliorum quædam et magnificentiora, mihi crede, Torquati, nati sumus, &c.

(19) This is *Aristotle's*, *Cicero's*, and *Quintilian's* Method. See likewise *Longinus*, *sec. 39.* Harmoniam non modo natura ad persuadendum delectandumque esse accommodatam, sed ad implendos generoso quodam colloquio spiritum, &c.

(20) See his *Poeticks*, and *Andreas Minturnus de Poeta*, his best Commentator.

Chap. 7. *and Decline of PAINTING.*

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THE two last may therefore be taught, as it were by the by, in explaining the other Arts. But if one was to discourse on them, or teach them by themselves, it hath already appeared, that they may make Reprisals upon Oratory and Poetry; or that the properest Similitudes and Illustrations in that Case must be brought from these Arts.

Painting and Sculpture, how nearly related to all the other Arts, and how they may be taught by the by, in explaining Oratory or Poetry. Of teaching History, and how the Study of it comprehends Philosophy, &c.

THIS certainly one main End of Education, to form betimes a Taste for reading History with Intelligence and Reflection, and not merely for Diversion: Now what else is this but teaching or inuring Youth to make useful Remarks, in reading Histories, upon Men and Manners, Actions, Characters, and Events; the moral Springs and Causes of moral Appearances; the Beauty of Virtue, and the Deformity of Vice; the good Consequences of the one, and the bad Effects of the other? And is not this true Philosophy, found Politicks, and the Knowledge of Mankind? But what could have a greater Influence in attracting the Attention of young Minds, or impressing remarkable Passages of History upon their Memories, than to shew them how the Poets have described the same or like Actions, and how the Pencil also hath, or may do it; and to accustom Students to entertain themselves in reading History, with Reflexions on the different Methods, the several Arts, Philosophy, History, Poetry, and Painting, conspiring to the same End, take to infill the same useful important Lessons? To this we may add, that, in reading History, the Progress or Decline of Arts ought not to be slightly passed over; since these afford sure Symptoms of rising or falling Liberty in any Country, that well deserve the maturest Consideration.

IF Logick is taught, what else is its Province, but to examine the Powers and Faculties of our Minds, their Objects and Operations; to enquire into the Foundations of good Taste, and the Causes of Error, Deceit, and false Taste; and for that Effect to compare the several liberal Arts and Sciences with one another, and to observe how each of them may derive Light and Assistance from all the rest? Its Business is to give a full View of the natural Union, Connexion, and Dependence of all the Sciences, and so to complete what I have been now attempting to give an imperfect Sketch of, and as it were to draw the first Outlines (21).

The true Design of Logick is to point out the common Union, Dependence, and Connexion of all the Arts and Sciences.

BUT if we consider what Philosophy is, we shall yet more fully perceive what excellent Use may be made of the Arts of Design in Education; if teaching either natural or moral Philosophy in the properest Manner be any Part of its Aim and Scope. Philosophy is rightly divided into natural and moral; and in like manner, Pictures are of two Sorts, natural and moral: The former belong to natural, and the other to moral Philosophy. For if we reflect upon the End and Use of Samples or Experiments in Philosophy, it will immediately appear that Pictures are such, or that they must have the same Effect. What are Landscapes and Views of Nature, but Samples of Nature's visible Beauties, and for that Reason Samples and Experiments in natural Philosophy? And moral Pictures, or such as represent Parts of human Life, Men, Manners, Affections, and Characters; are they not Samples of moral Nature, or of the Laws and Connexions of the moral World, and therefore Samples or Experiments in moral Philosophy? In examining the one, we act the Part of the natural Philosopher; and in examining the other, our Employment is truly moral; because it is impossible to judge of the one, or of the other, without comparing them with the Originals from which they are taken, that is, with Nature: Now what is Philosophy but the Study of Nature? And as for the Advantage of studying Nature by means of Copies, 'tis evident: For not only does the double Employment of the Mind, in comparing a Copy with the Original, yield a double Satisfaction to the Mind; but by this comparing Exercise, the Original is brought, as it were, nearer to our View, and kept more steadily before us, till both Original and Copy are fully examined and comprehended: The Mind is pleased to perceive an Object thus doubled, as it were, by Reflexion; its Curiosity is excited narrowly to canvass the Resemblance; and thus it is led to give a closer and more accurate Attention to the Original itself.

The Usefulness of the Describing Arts illustrated more fully, by shewing their relation to natural and moral Philosophy; Pictures being Samples or Experiments either in the one or the other.

The Advantages of studying Nature with the Help of Imitations.

IF Pictures of natural Beauties are exact Copies of some particular Parts of Nature, or done after them, as they really happened in Nature; they are in that case no more than such Appearances more accurately preserved by Copies of them, than they can be by Imagination and Memory, in order to their being contemplated and examined as frequently and as seriously as we please. 'Tis the same as preserving fine Thoughts and Sentiments by Writing, without trusting to Memory, that they may not be lost. This is certainly too evident to be insisted upon. On the other hand, if Landscapes are not copied from any particular Appearances in Nature, but imaginary; yet, if they are conformable to Nature's Appearances and Laws, being composed by combining together such scattered Beauties of Nature as make a beautiful Whole; even in this case, the Study of Pictures is still the Study of Nature itself: For if the Composition be agreeable to Nature's settled Laws and Proportions,

Landscapes or Views of Nature's visible Beauties are Samples or Experiments in natural Philosophy, whether they are Copies after Nature, or imaginary Compositions.

(21) See the Passages referred to in the Preliminary Remark. Milton particularly in his Essay on Education.

portions, it may exist: And all such Representations shew what Nature's Laws would produce in supposed Circumstances. The former Sort may therefore be called a Register of Nature, and the latter a Supplement to Nature, or rather to the Observers and Lovers of Nature. And in both Cases Landscapes are Samples or Experiments in natural Philosophy: Because they serve to fix before our Eyes beautiful Effects of Nature's Laws, till we have fully admired them, and accurately considered the Laws from which such visible Beauties and Harmonies result.

THO' one be as yet altogether unacquainted with Landscapes (by which I would all along be understood to mean all Views and Prospects of Nature) he may easily comprehend what superior Pleasures one must have, who hath an Eye formed by comparing Landscapes with Nature, in the Contemplation of Nature itself, in his Morning or Evening Walks, to one who is not at all conversant in Painting. Such a one will be more attentive to Nature, he will let nothing escape his Observation; because he will feel a vast Pleasure in observing and chusing picturesque Skies, Scenes, and other Appearances, that would be really beautiful in Pictures. He will delight in observing what is really worthy of being painted; what Circumstances a good Genius would take hold of; what Parts he would leave out, and what he would add, and for what Reasons. The Laws of Light and Colours, which, properly speaking, produce all the various Phenomena of the visible World, would afford to such an inexhaustible Fund of the most agreeable Entertainment; while the ordinary Spectator of Nature can hardly receive any other Satisfaction from his Eye, but what may be justly compared with the ordinary Titillation a common Ear feels, in respect of the exquisite Joy a refined Piece of Musick gives to a skilful, well-formed one, to a Person instructed in the Principles of true Composition, and inured to good Performance.

NOR is another Pleasure to be passed by unmentioned, that the Eye formed by right Instruction in good Pictures, to the accurate and careful Observance of Nature's Beauties, will have, in recalling to mind, upon seeing certain Appearances in Nature, the Landscapes of great Masters he has seen, and their particular Genius's and Tastes. He will ever be discerning something suited to the particular Turn of one or other of them; something that a *Titian*, a *Poussin*, a *Salvator Rosa*, or a *Claud Lorrain*, hath already represented, or would not have let go without imitating, and making a good Use of in Landscape. Nature would send such a one to Pictures, and Pictures would send him to Nature: And thus the Satisfaction he would receive from the one or the other would be always double.

IN short, Pictures which represent visible Beauties, or the Effects of Nature in the visible World, by the different Modifications of Light and Colours, in Consequence of the Laws which relate to Light, are Samples of what these Laws do or may produce. And therefore they are as proper Samples and Experiments to help and assist us in the Study of those Laws, as any Samples or Experiments are in the Study of the Laws of Gravity, Elasticity, or of any other Quality in the natural World. They are then Samples or Experiments in natural Philosophy. The same Observation may be thus set in another Light: Nature hath given us a Sense of Beauty and Order in visible Objects; and it hath not certainly given us this or any other Sense, for any other Reason, but that it might be improv'd by due Culture and Exercise. Now in what can the Improvement of this Sense and Taste consist, but in being able to chuse from Nature such Parts, as being combined together according to Nature's Laws, would make beautiful Systems? This is certainly its proper Business and Entertainment: And what else is this but Painting, or a Taste of Painting? For Painting (22) aims at visible Harmony, as Musick at Harmony of Sounds. But how else can either the Eye or the Ear, the Sense of visible or audible Harmony, be formed and improved to Perfection, but by Exercise and Instruction about these Harmonies, by means of proper Examples? Pictures, therefore, in whatever Sense they are considered, have a near Relation to Philosophy, and a very close Connexion with Education, if it be any Part of its Design to form our Taste of Nature, and improve our Sense of visible Harmonies and Beauties, or to make us intelligent Spectators and Admirers of the visible World.

Historical or moral Pictures are Samples or Experiments in moral Philosophy; and the Usefulness of such Samples in teaching Morals.

BUT I proceed to consider historical or moral Pictures, which must immediately be acknowledged, in Consequence of the very Definition of them, to be proper Samples and Experiments in teaching human Nature and moral Philosophy. For what are historical Pictures,

(22) These Reflexions I owe to *Plutarch*: *Haud omnibus idem est judicium videndi: Etenim visus visus, ut auditus auditus, vel natura perfectior est, vel arte exercitior ad pulchri explorationem. Ad harmonias nimirum & modulos musici; ad formas vero & species judicandas pictores ingenio sensuque plus valent. Quemadmodum aliquando Nicomachum respondisse ferunt cuidam idiote, qui Helenam minime pulchram sibi videri dixerat, Sume oculos meos, & dea tibi videbitur. Ex *Plutarcho de Amore Stobæi, sermo 61, de Venere & Amore.* So *Plutarch*, de genio *Socratis*, ab initio, speaking of a*

Painter: *Aiebat rudes & artis ignaros spectatores similes esse eorum, qui magnam simul turbam salutant; scitos autem & artificii studiosos, eorum, qui singulatum obvios compellant. Illos nempe non exacte in artificum opera inspicere, sed in formam quandam operum concipere imaginem. Hos autem cum judicio partes operis pertrahunt, nihil inspectatum, nihil inoblatum relinquire eorum qui vel bene vel male facta sunt. Porro quemadmodum communis quipiam auditus dici recte queat, qui tantum voces valet discernere: qui vero sonos, non jam amplius communis, sed artificiosus.*

Pictures, but Imitations of Parts of human Life, Representations of Characters and Manners? And are not such Representations Samples or Specimens in moral Philosophy, by which any Part of human Nature, or of the moral World, may be brought near to our View, and fixed before us, till it is fully compared with Nature itself, and is found to be a true Image, and consequently to point out some moral Conclusion with complete Force of Evidence? Moral Characters and Actions described by a good Poet, are readily owned to be very proper Subjects for the Philosopher to examine, and compare with the human Heart, and the real Springs and Consequences of Actions. Every one consents to the Truth of what *Horace* says on this Subject:

*Trojani belli scriptorem, maxime Lolli,
Dum tu declamas Roma, Præfeste relegi:
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Plenus ac melius Chrysisso & Crantore dicit.* Hor. Ep. L. i. Ep. 2.

But moral Pictures must be for the same Reason proper Samples in the School of Morals: For what Passions or Actions may not be represented by Pictures; what Degrees, Tones, or Blendings of Affections; what Frailties, what Penances, what Emotions in our Hearts; what Manners, or what Characters, cannot the Pencil exhibit to the Life? Moral Pictures, as well as moral Poems, are indeed Mirrours in which we may view our inward Features and Complexions, our Tempers and Dispositions, and the various Workings of our Affections. 'Tis true, the Painter only represents outward Features, Gestures, Airs, and Attitudes; but do not these, by an universal Language, mark the different Affections and Dispositions of the Mind? What Character, what Passion, what Movement of the Soul, may not be thus most powerfully expressed by a skilful Hand? The Design of moral Pictures is, therefore, by that Means, to shew us to ourselves; to reflect our Image upon us, in order to attract our Attention the more closely to it, and to engage us in Conversation with ourselves, and an accurate Consideration of our Make and Frame (23).

As it hath been observed, with respect to Landscapes, so in this Case likewise, Pictures may bring Parts of Nature to our View, which could never have been seen or observed by us in real Life; and they must engage our Attention more closely to Nature itself, than mere Lessons upon Nature can do, without such Assistance; nothing being so proper to fix the Mind, as the double Employment of comparing Copies with Originals. And in general, all that hath been said to shew that Landscapes are proper Samples or Experiments in natural Philosophy, as being either Registers or Supplements to Nature, is obviously applicable to moral Pictures, with relation to moral Philosophy. We have already had Occasion to remark, that it is because the Poet and Painter have this Advantage, that whereas the Historian is confined to Fact, they can select such Circumstances in their Representations as are fittest to instruct or move; that it is for this Reason *Aristotle* recommends these Arts as better Teachers of Morals than the best Histories, and calls them more catholick or universal. I shall only add upon this Head, that as certain delicate Vessels in the human Body cannot be discerned by the naked Eye, but must be magnified, in order to be rendered visible; so, without the Help of Magnifiers, not only several nice Parts of our moral Fabrick would escape our Observation, but no Features, no Characters of whatever kind, would be sufficiently attended to. Now the Imitative Arts become Magnifiers in the moral way, by means of chusing those Circumstances which are properest to exhibit the Workings and Consequences of Affections, in the strongest Light that may be, or to render them most striking and conspicuous. All is Nature that is represented, if all be agreeable to Nature: What is not so, whether in Painting or Poetry, will be rejected, even by every common Beholder, with *Quodcumque offendis mihi sic, incredulus odi*. But a Fiction that is consonant to Nature, may convey a moral Lesson more strongly than can be done by any real Story, and is as sure a Foundation to build a Conclusion upon; since from what is conformable to Nature, no erroneous or seductive Rule can be inferred.

THUS, therefore, 'tis evident that Pictures, as well as Poems, have a very near relation to Philosophy, a very close Connexion with moral Instruction and Education.

THE chief Advantage which Painting hath above Poetry, consists in this:

Segnius

*The Advantages of
Painting above
Poetry.*

(23) Considering what has been so often said, upon the Union of the Sister Arts with Philosophy, it may not be amiss to refer my Readers to the Confession of one of the greatest and most learned of the Moderns, upon this Head. See therefore *Jacobi Casauboni liber commentarius in Theophrasti notationes morum, in prolegomenis*: Enimvero motum conformandorum, quod ethicus philosophus prerogative jure quodam quasi proprium sibi assumit, non una est a veteribus sapientibus inventa & exculta ratio. Nam idem

hic, si propius attendimus, et ethici philosophi, et historici, & poetæ finis est.—Quare tendunt quidem eodem omnes quodammodo, sed diversis tamen itineribus.—Omnis enim poeta *μυαυτή*, ait Plato.—Fit autem hoc a Theophrasto magna ex parte *μυαυτή*.—Mores hominum ita hic olim erant descripti, ut liceret tanquam in speculo hinc virtutis splendorem et pulcherrimam intueri faciem, &c. Compare with this his Preface to his Commentary on *Perseus*.

An ESSAY on the Rise, Progress,

*Segnius irritant animos demissa per aurem,
Quam quæ sunt oculis subiecta fidelibus, et quæ
Ipse sibi tradit spectator.*

*And of Poetry
above Painting.*

POETRY, on the other Hand, hath a very great Superiority over Painting, because it can give proper Language to each Character and Personage, according to a very ancient Apophthegm (24):

Pictura est poesis muta, poesis pictura loquens.

BUT without entering into the Dispute about Pre-eminence between the two Sister Arts, that are both so excellent, each in its Province, 'tis worth while to observe, with regard to both, that human Nature may be better and more securely learned from their Representations, than from mere Systems of Philosophy, for a Reason that hath not yet been mentioned; because both Poets and Painters exhibit Affections and Characters as they conceive, or rather as they feel them, without suffering themselves to be byassed by any Scheme or Hypothesis. They follow the Impulse of Nature, and paint as the dictates: Whereas the Philosopher has often a favourite Supposition in View, and is thereby tempted to strain and wiredraw every Appearance into a Congruity with, if not a Confirmation of his peculiar System.

*How they are mu-
tually assists one
to the other.*

AND let even that be as it will, it is obvious, from what hath been said of the Affinity between Poetry and Painting, that the Imagination, by being conversant with good Pictures, must become abler to keep Pace with the Poet while he paints Actions and Characters; and on the other hand, Acquaintance with the Works of good Poets must add mightily to one's Pleasure in seeing good moral Paintings; since by that Means the proper Sentiments each Figure seems disposed, as it were, to speak, in a good Picture, will readily occur to the Spectator, in the properest and most affecting Language. The same will likewise hold with regard to Landscapes: For, on the one side, as a poetical Description of any natural Beauty will be better relished, in Proportion as the Reader, in Consequence of being accustomed to study Nature, and compare good Pictures with it, is abler to paint in his Imagination; so, on the other side, fine Prospects of Nature's Beauties will be more highly delightful, when they recall to the Mind a beautiful lively Description of it, or of any like Prospect in some good Poet.

*Moral Imitations
ought therefore to
be made use of in
teaching moral Phi-
losophy.*

BUT the Conclusion I have now chiefly in View is, that good moral Paintings, whether by Words, or by the Pencil, are proper Samples in moral Philosophy, and ought therefore to be employed in teaching it, for the same Reason that Experiments are made use of in teaching natural Philosophy. And this is as certain, as that Experiments or Samples of Manners, Affections, Actions, and Characters, must belong to moral Philosophy, and be proper Samples for evincing and enforcing its Doctrines; for such are moral Paintings.

WHEN one considers moral Philosophy in its true Light, as designed to recommend Fortitude, Temperance, Self-denial, Generosity, Publick Spirit, the Contempt of Death for the sake of Liberty and general Happiness, and all the Virtues which render Men happy and great; when moral Philosophy is considered in this View, how many Pictures must immediately occur to those who are acquainted with the best Works of the great Masters, that naturally, and as it were necessarily, call up in the Mind the most virtuous Sentiments, and noblest Resolutions, or that are qualified to operate upon our Minds in the most wholesome, as well as agreeable Manner? And how many more Subjects might easily be named, that if well executed by a good Pencil, would have the like excellent Effects!

*Several Pictures
mentioned, that are
proper Samples in
teaching Morals.*

IT is indeed just Matter of Regret, that at all times moral Subjects have been too much neglected, and Superstition hath had too great a Share of the Pencil's marvellous Art. But hath not her Sister Poetry had the same Fate? And, while I cannot forbear making this Complaint, yet, to do Justice to Painters antient and modern, I must own, that at this very Moment, my Imagination being carried with Transport thro' the Pictures I have seen, or read Descriptions of; one calls upon me, in the strongest manner, to submit to the cruellest Torments, rather than forego my Honour, Integrity, Country, Religion and Conscience: Another, methinks, enables me to prefer Continence and Self-command to the highest Delights of Sense. One fills my Soul with the noblest Opinion of Publick Spirit and Fortitude, and the sincerest Contempt of a selfish mercenary Temper: Another raises my Abhorrence of base, ungenerous, cruel Lust. One warns me to guard against Anger and Revenge, shewing the Destruction that is quickly brought upon the Mind by every unbridled Passion: Another makes me feel, how divine it is to conquer ourselves, forgive Injuries, and load even the Unthankful with Benefits. In one, I see the Beauty of Meekness

(24) Plato de Rep. Arist. Poet. Plutarch. in Simonide. So likewise Horace: *Mutum est pictura poema.*

Meekness and Goodness; in another, the Firmness and Steadiness that becomes a Patriot in the Cause of Liberty and Virtue, and it inspires me with the most heroic Sentiments. On one hand, I am loudly called upon to examine every Fancy and Appetite, maintain the Mastery of my Mind, and not rashly to trust to the most specious Appearances of Pleasure: On the other, I see and tremble at the direful Consequences of the least immoral Indulgence.

WITH what a Variety of human Nature doth one admirable Piece present me (25); where almost all the different Tempers of Mankind are represented in a polite elegant Audience to a truly divine Teacher! I see one incredulous of all that is said; another wrapt up in deep Suspense: One says, there is some Reason in what he teaches; another is unwilling to give up a favourite Opinion, and is angry with the Preacher for attacking it: One cares for none of these Things; another scoffs; another is wholly convinced, and holding out his Hands in Rapture, welcomes Light and Truth; while the Generality attend and wait for the Opinion of those who are of leading Characters in the Assembly. Who can behold, unmoved, the Horror and Reverence which appears in that whole Assembly, where the mercenary Man falls down dead? With what Amazement doth that blind Man recover his Sight! How do those Lame, just beginning to feel Life in their Limbs, stand doubtful of their new Strength! How inexpressible is the graceful Indignation of that Sorcerer who is struck blind! But how shall I signify by Words, the deep Feeling which these excellent Men have of the Infirmities which they relieve, by Power and Skill which they do not attribute to themselves! Or the generous Disinterest they are in, when divine Honours are offered to 'em! Are not these a Representation in the most exquisite Degree of the Beauty of Holiness! As for that inimitable Piece, in which is drawn the Appearance of our Saviour, after his Resurrection, who will undertake to describe its Force and Excellency? Present Authority, late Suffering, Humility, and Majesty, despotick Command, and divine Love, are at once settled in his celestial Aspect. The Figures of the Eleven Apostles are all in the Passion of Admiration, but discovered differently, according to their Characters; *Peter* receives his Master's Orders on his Knees, with an Admiration mixed with a more particular Attention; the two next, with a more open Ecstasy, tho' still constrained by their Awe of the divine Presence: The beloved Disciple, who is the Right of the two first Figures, has in his Countenance Wonder drowned in Love; and the last Personage, whose Back is toward the Spectator, and his Side toward the Presence, one would fancy to be *St. Thomas*, as abashed at the Confidence of his former Diffidence; which perplexed Concern, 'tis possible, the great Painter thought too hard a Task to draw, but by this Acknowledgment of the Difficulty to describe it. The whole Work is indeed an Exercise of the highest Picty in the Painter; and all the Touches of a religious Mind are expressed in a manner much more forcible than can possibly be performed by the most moving Eloquence.

Pictures described.

BUT when I reflect upon the Power of the Pencil to express Subjects of all Sorts, my Mind is immediately carried into another more distant Gallery, and presents me with a most beautiful Picture of the fine Arts, and of *Apollo* the God of Wisdom, their Father and Lawgiver. See *Apollo* sitting on Mount *Parnassus*, under a Laurel, with a delightful Fountain at his Feet; he is playing upon a musical Instrument, attended by the Muses, and the most famous Poets, with their immortal Crowns on their Heads, all in Postures of Admiration, which is differently expressed according to their Characters. How lovely is the God, and how charming doth his Musick appear to be, by its wonderful Effects on all about him! Upon his right Hand sits *Clio* with her Trumpet, ready to sound with highest Transport the Praises of Gods and godlike Men: Upon the Left is *Urania*, who, turned towards *Apollo*, listens with Rapture to his divine Harmony; she holds a Lyre in her Hand, and her celestial Robe shews her divine Birth, and high Employment. The other Muses stand behind, in two Choirs, with Books and Masks; and tho' each hath a distinguishing Countenance and Mien, they are evidently Virgins and Sisters, the Daughters of *Jove*. Not far from *Clio*, on her right hand, stands *Homer*, in a long Robe, full of Inspiration, and accompanying a Heroic Song with correspondent Action. There he is, the old, venerable, blind Bard, the Father of Poets, just as the Ancients have represented him, with the same sweet, yet grave, majestic, prophetic Air! How agreeable is it to see *Virgil* leading *Dante* to *Apollo*; and how charming, how inexpressibly delightful is the whole Representation! How pleasantly doth it point out the Consent and Harmony of all the Arts; and how powerfully doth the Place given to the Ancients, recommend the Study of 'em to all who would arrive at any Perfection in good Taste, and useful Science! See again, in another Piece, the ancient Philosophers, and their Scholars; with what profound Meditation do some study! With what divine Joy do others teach and impart sound Philosophy, and profitable Science; whilst several Students of different Ages and Characters, quite in Love with true Learning, drink in Instruction, or take Notes with the keenest Attention, the most agreeable

Pictures described.

(25) This Description of the Cartoons is taken from one of the *Spectators*, No. 226, T. 3.

agreeable Docility, and highest Satisfaction! How pleasantly is the true Philosophy of *Pythagoras* represented, who taught that all Nature is Musick, perfect Harmony; and that Virtue is the Harmony of Life; or its Conformity to the Harmony of the all-governing Mind, and his immense melodious Creation (26)!

WHAT cannot Painting teach or express in the most forcible Manner! For see there in another Piece the Constancy, the Serenity, the Fortitude of Heroes in the Fury and Danger of Action: How hot and terrible is the Battle! and with what intrepid Bravery does the Chief rush into the thickest of the Enemy! His Countenance bespeaks Victory, ere yet the Tyrant's Defeat is declared: One of the Captains, fraught with glad Tidings, is but beginning to declare his Overthrow, and to point at him, just falling with his Horse thro' the Bridge into the River. How eager do many appear to tell the whole Conquest, and to shew the Emperor the dread Trophies of their Victory; while other Commanders, flushed with Success, eagerly pursue the flying Enemy! But how vain is it to attempt to equal by Words the ineffable Force of such a Pencil!

Hence we see that the liberal Arts ought not to be severed from Philosophy, or from one another, in Education.

FROM what hath been said 'tis manifest, that all the liberal Arts and Sciences have the most close and intimate Relation, Dependence and Connection, and that they cannot be severed from one another in Education, without rendering it very incomplete, and indeed incapable of accomplishing its noble End, which is to form betimes the Taste and Love of Beauty, Truth and Harmony in Nature, in Life, and in all the Arts which imitate Nature and moral Life.

In whatever View Education is considered, or as it is designed to improve the reasoning Powers, and our inward Sense of Beauty natural and moral; or, lastly, as it is designed to form a benevolent, generous, and great Temper of Mind; in which ever of these Lights it is considered, all the Arts and Sciences amicably conspire towards it; and it is by mixing and combining them together, that all or any of these Ends may be most effectually and agreeably accomplished: How can the Temper be better improved, than by Reflections on the Greatness and Benevolence of Nature, and upon the beautiful Effects of like Benevolence and Greatness of Mind in our own Conduct? And when is it that Poetry and Painting shew their Charms, their divine Power to the greatest Perfection? Is it not when they are employed to display the Beauties of Nature, and the Beauties of those Virtues which emulate Nature, and when their Productions are truly beautiful natural Wholes? Is not the Imagination a powerful Faculty, that well deserves Culture and Improvement? Nay, is it not of the greatest Importance to have it early interested in Behalf of true Beauty, and secured against the Delusions of Vice, Luxury, and false Pleasure? And how can this be done, but by early employing it in the Contemplation of Nature, and of the true Beauties of Life, and consequently by calling in all the Arts to exhibit these in their liveliest Colours? What doth the Improvement of Imagination mean, but, in one Word, teaching it to paint, with Spirit and Life, after Nature, according to Truth? Have we a Sense of natural Beauty and Harmony capable of giving us such a vast Variety of truly pure and noble Pleasures? and ought this Sense to be neglected in Education? Is it worth while to form the Ear, as most certainly it is? and ought not the Eye likewise to be formed to a just, quick, and perfect Relish, of the Harmonies it may be fitted to perceive, and delight in, by due Culture and Exercise? About what ought our reasoning Powers to be exercised, but the Harmonies and Beauties of Nature, the Harmonies and Beauties of Life? The chief Employment of Man's Understanding, is the Order and Regularity he ought to promote within his own Breast, by the right Management of his Affections; and the Order, Harmony and Good, that wholesome Laws, impartially executed, produce in human Society. But what is it can more powerfully enforce the Sense and Love of moral Order, than the Contemplation of the wise and good Order of Nature, and frequent Reflections upon that which constitutes true Order, Beauty and Greatness, in the Arts which imitate Nature? *Atticus* is introduced by *Cicero* (27), after a long Conference about the Foundation of Virtue in our Natures, making a very beautiful Reflection, which must naturally lead every intelligent Reader to the Conclusion I have been all along aiming at; even that Beauty, Truth and Greatness, are the same in Nature, in Life, and in all the Arts. If we attend, says he, to what it is that chiefly pleases us even

A Saying of *Atticus*.

(26) See *Diogenes Laertius*, lib. 8. Pythagorei affirmare non dubitabant virtutem harmoniam esse, imitatem, nec non omne bonum, ipsumque adeo Deum: Proptereaque universa hæc harmonie possimum beneficio consistere.

(27) *De legibus*, lib. 2. ab initio. Equidem, qui nunc possimum huc venerim, satari non queo: Magnificasque villas, & pavimenta marmorea, & laqueata tecta contemno. Ductus vero aquarum, quos isti tubos & Euripos vocant, quis non, cum hæc viderit, irriserit? Itaque, ut tu paulo ante de lege & jure differens, ad naturam referrebas omnia; sic in his rebus, quæ ad requiem animi,

delectationemque queruntur; natura dominatur. Quin ipse vere dicam, sum illi vix amicior modo factus, atque huic omni solo, in quo tu ortus, & procreatus es. Movemur enim nescio quo pacto locis ipsis, in quibus eorum quos diligimus, aut admiramur, adsunt vestigia. Me quidem illæ nostræ Athenæ non tam operibus magnificis, exquisitisque antiquorum artibus delectant, quam recordatione summorum virorum, ubi quisque habitare, ubi sedere, ubi disputare sit solitus: Studiosque etiam eorum Sepulchra contempler. Quare istum, ubi tu es natus, plus amabo posthac locum, &c.

in rural Prospects, we shall find that it is the same natural Taste and Disposition, from which you have derived Virtue; And now that I feel a particular Attachment to this Place where we are, to what is this Pleasure owing? is it not to my Delight in the Remembrance of great Men and their Virtues, or to some other social affectionate Tie, and kindly Principle deeply inlaid into our Natures? There is likewise a famous Saying of *Emilius* recorded by *Plutarch*, very much to the present Purpose (28). Having given a very elegant Entertainment after the Conquest of *Macedonia*, he was asked how it came about that a Man always employed in great Affairs, the Discipline of Armies, Battles, and military Arts, understood so well the Management even of a Feast: To this he is said to have replied, that 'tis the same Taste that qualifies for the one and the other, to range an Army in Battle-array, or to order a publick Entertainment. These and several such-like antient Apophthegms are pregnant with Instruction, and well deserve to be unfolded and explained to Youth, because they afford Occasion of discoursing fully upon what I have now been endeavouring to shew to be the chief End of Education, and the properest Method it can take. The Sum of all which amounts to this; "That the readiest, the most effectual and most agreeable Manner of forming an universal good Taste, is by shewing from proper Examples, that good Taste is the same every-where, always founded on the same Principles, and easily transferred from any Subject whatever to any other".

Another of *P. Emilius*.

These lead us to the Conclusion now aimed at.

BUT left, after all that hath been said, this Scheme of Education should appear to any one too complex, and for that Reason hardly practicable; let us but imagine to ourselves a School consisting of different Apartments for Instruction in the several Parts of useful Learning and Philosophy, suitably adorned with Pictures and Sculptures, or good Prints of them; and all I propose must be immediately perceived to be very simple, and easily reducible to Practice. For in reading the antient Poets and Historians, for Example, what could have a better Effect than having recourse to such Pieces of Painting and Sculpture as exhibit the Customs, Rites and Manners described or alluded to by them? How agreeable would it be to see the Images of antient celebrated Heroes, while we read their Lives and Characters, or to compare the Gods as they are described by Authors, with the Representations of them that are given us by the Pencil or Chisel? And how much more delightful still would it be to compare Fables or Actions as they are told by an Historian or Poet, with the Representations of 'em the other Arts have given? I need not tell those who are acquainted with the antient Remains in *Italy*, or with the Works of the great modern Masters (29), that almost the whole antient Mythology and History, all the Fables, and almost all the great Actions that are the Subjects of antient Poets, or that make the greatest Figure in History, are to be found represented in a very beautiful expressive Manner upon Antiques of one kind or other; and many of those Subjects have been likewise painted by excellent modern Masters. And I think 'tis too obvious to be insisted upon, that such Works, that is, good Designs or Prints of 'em, would have their proper Place, and be of great Use in the Schools, where antient Poets and Historians are read and explained. To be convinced of this, one need only read Mr. *Addison's* Dialogues on Medals, in which he shews what Use may be made of these in explaining the antient Poets, or giving a more lively Idea of the Beauties of their Epithets and Descriptions. Now, if the Schools of natural and moral Philosophy were in like manner furnished with proper Pictures of the natural and moral Kinds; would it not render Lessons on any Subject in Philosophy exceedingly agreeable, and consequently much more strong and insinuating, if to philosophical Reasonings and Arguments, was added an Explication of the ingenious Devices and Contrivances of the Imitative Arts to illustrate the same Subject, or to enforce the same Lesson? Thus, for Instance, in discoursing upon any Virtue, any Vice, any Affection of the human Mind, and its Operations, Effects and Consequences, would it not necessarily have a very pleasant, and therefore a very powerful Effect upon young Minds, if they were shewn, not only the Fables, the Allegories, the dramatic Representations, and the other different Methods Poetry hath invented to explain the same moral Truth, but likewise some Paintings and Sculptures of that same Nature and Tendency?

A View of the easy Practicability of this Method of Education by uniting the Designing Arts with the other Parts of liberal Education.

THIS Plan only requires that our Youth should be early instructed in Design or Drawing. For thus in teaching other Sciences, the Beauties of Painting and Sculpture might be fully explained in any Part of their following Studies occasionally, and in Subserviency to a greater Design. And as for teaching the Art of Designing early, the good Consequences of such a Practice in other respects, or with regard even to mechanical Arts, are too evident to need any Proof: 'Tis indeed surprising that an Art of so extensive Use should be so much neglected. *Aristotle* recommends it strongly as a very necessary Part of Education with respect even to the lower Ranks of Mankind (30); and we learn from him, that it was

This Manner of Education only requires that Design be taught early, and the other Advantages of this Practice are evident.

(28) *Plutarch*. in *Vita Emiliii*.

(29) Only see what Account *Felicien* gives of the Works of *Giusso Romano*, and of *Folydore* and *Mathurino*, and likewise of *Legero*.

(30) *Aristot. Polit. Ed. Wechel. p. 218. 13. p. 219. 12. p. 220. 4. p. 225. 2.* See *Plutarch's* Life of *Pericles*, where he gives an Account of his Education.

the Practice in Greece to instruct the better Sort early in it. The Romans too, so soon as they began to educate their Youth in the liberal Sciences, followed this Method. *Paulus Æmilius*, who is celebrated for having taken particular Care of the Education of his Children, employed not only Rhetoricians and Philosophers, but likewise Painters to instruct them (31). It hath been already observed, that *Pamphilus* not only established Academies in Greece for the Formation of Painters, but that by his Means it became an universal Custom over all Greece to teach the Principles of Design amongst the other elementary Sciences in liberal Education.

The Education of the ancient Greeks well deserves our Attention in every respect, since Education is the very Basis of publick or private Happiness.

IN Truth, the Care that was antiently taken of Education in general, well deserves, on every account, the most serious Attention of those, who having the Interests of their Country at Heart, look upon it (to use the Words of a very great Man) as that by which the Foundation-Stones are laid of publick or private Happiness (32). No Part of it seems to have been overlooked by the Athenians in their better Times; and hence chiefly their immortal Glory.

I SHALL only add, that what was called by the Antients *Musick* (33), seems to have been a very comprehensive Part of Education, and very different from what now passes under that Name. The Design of it was to form the Ear, the Voice, and the Behaviour, or to reach a graceful Way of reading, speaking, and carrying the Body, not only on publick Occasions, but at all Times, or even in ordinary Conversation. *Cicero* regrets that this Part of Education was so much neglected amongst the Romans: And as for the manly Exercises, which had so great a Share in antient Education among the Greeks and Romans, not merely to form the Body to Vigour and Agility, but chiefly to fortify the Mind, and to fit for Action, Suffering and Hardship in the publick Service; though the same Exercises may perhaps not be the properest in present Circumstances to gain these Ends, yet the Scope intended and pursued by them must be acknowledged to be of lasting Use, or rather Necessity.

But my present Design was only to give some Notion of the Usefulness of the Designing Arts in Education.

BUT I have accomplished my present Aim, if what hath been said of the Arts of Design, and of their Usefulness in Philosophy and Education, shall be found in any Degree conducive to give a juster Idea of those Arts than is commonly entertained, and a larger and better Notion of the Ends Education ought to have in View; for we have seen that a good Taste of Life and of all the fine Arts being the same, it must be improved and perfected by the same Means, even by uniting and conjoining all the liberal Arts in Education agreeably to their natural and inseparable Connection and Dependency.

CHAP. VIII.

Some Observations on the particular Genius, Characters, Talents and Abilities of the more considerable modern Painters, and the commendable Use they made of the antient Remains in Painting as well as Sculpture; and upon the Pieces of antient Painting now published.

Some Conclusions that follow obviously from the Analogy between Poetry and Painting.

It is as easy to become a good Judge of the one Art as of the other.

ENOUGH hath been said in the preceding Chapters concerning the chief Qualities of a Painter, to lead every one to infer, "That whatever different Talents it may require to be a good Poet, and to be a good Painter, a right Notion or Taste of poetical or true Composition is equally necessary to both". Nor is it less obvious from what hath been just now laid down concerning those natural Faculties and Dispositions of our Minds, which being duly cultivated by Education, form a good Taste of Imitation, whether in Poetry or Painting; "That whoever is capable of receiving truly rational Entertainment from the former, if he is not likewise an intelligent Judge of the latter, it must only be because he hath not turned his Mind toward the Consideration of that other Kind of Imitation by Drawing and Colours; it can proceed from this alone, that he hath not had Opportunity of seeing and examining Pictures, or hath not reflected, that Painting is a Sort of poetical Composition, which ought to be examined in the same Manner as that which is peculiarly so called". Like that other, it only presupposes a just Idea of the Part of Nature represented, and requires Comparison with it, in order to be able to form a true Judgment concerning it; Truth of Composition in order to affect every one suitably, who is not a Stranger to natural Sentiments, being all that is necessary with regard to the one or the other: For both these Arts aim at the same End, as we have found *Socrates*, *Aristotle*, *Cicero*, *Plutarch*, *Philostratus*, and other Antients observing, though by different Means and Instruments, which End is a true Representation of well chosen Nature.

THE

(31) *Plutarch* in *vita Æmilii*. And in like manner we are told, several of the best Emperors, *Marcus Antoninus*, *Philosophus* in particular, had Painters to instruct them in Drawing, and a Taste of Painting.

(32) *Lord Moleworth* in his Preface to his Account of Denmark.

(33) This is plain from the Definition of it by *Aristides Quintilianus*, *lib. i.* Ars decens in vocibus & motibus. Necessary to all the Ages of Life.—See what *Quintilian* says of it, *Inst. lib. i.* c. 3, 6, & 12. But see of this, *Reflections Critiques sur la Poësie & sur la Peinture*. Troisième part.

THE Analogy between Poetry and Painting likewise leads very naturally to another Conclusion with respect to both these Arts: "One may have a very good Taste of *Homer, Virgil, or Horace*, without being deeply versed in the Niceties of Philosophy, or verbal Criticism; Arts which, however useful, do not indeed belong to those whose high Birth and Fortune loudly call upon them to devote themselves to more important Studies, and to seek after more useful Knowledge from such excellent ancient Authors, the Knowledge of Men and Things: In like manner, one may have a very just Notion of Painting, and be capable of receiving very useful Instruction, as well as very great Pleasure, from good Pictures, without being profoundly skilled in the Mixtures of Colours, and in the other merely mechanical Secrets of Painting, which cannot be learned without much Practice, or rather serving a long Apprenticeship to the Art; and ought therefore to be left to those who choose Painting for their Profession, as philological Discussions ought to be to Etymologists, Grammmarians, and Editors". One who in examining Pictures never thinks of the Truth, Beauty and Spirit of a Composition, but is wholly taken up in criticising the Handicraft, or mechanical Part, may be not be justly compared to him, who, without entering into the Sentiments, the Characters, the Spirit, Unity, Beauty, Truth and Morality of a good Poem, is intirely employed about the Style and Words, the Alterations, Adulterations and Interpolations that may have crept into the Text by various Accidents, and other such Inquiries of very inferior Concernment? If he would justly be accounted a Person of no Taste, who neither admires or blames, nor forms any Judgment at all of an Author, till he knows his Name and Reputation in the World; ought not the same to be concluded of him, who, though he had seen a Picture ever so often, was not at all touched by it, till some Person, in whose Judgment he confides, assured him it was done by *Raphael*, or some other renowned Painter, and then was suddenly filled with the highest Admiration?

There is the like Character with regard to Painting, as that of the verbal Critick in Writing.

THIS Truth and Beauty of Composition that ought to be chiefly attended to in Painting, as well as in Poetry: But so like are these Sister-arts to one another, that there is no Inquiry with regard to Authors or Performances in the one Way, that does not likewise as properly relate to Artists and their Performances in the other. I shall just mention two which are allowed to be very agreeable and useful Inquiries with respect to Poets or Authors in general and their Works; that must also be equally useful and pleasant with regard to Painters and their Works; for 'tis not the Design of this Essay to pursue any other Inquiries about Painting, besides those philosophical ones to which the strict Analogy and Affinity between Painting and Poetry lead us as it were by the Hand.

All the Inquiries with regard to Authors and their Performances, take place likewise with respect to Painters and their Works.

AS the Works of ancient Poets are the best Models upon which modern ones can form themselves, so likewise have the Painters their ancient Models for their Study and Imitation; those exquisite Remains of ancient Artists in Painting, Statuary and Sculpture, upon which the most celebrated Masters in modern Times are known to have formed their Taste.

Both Arts have their ancient Models.

NOW it must be no less pleasing or profitable to trace and observe the Uses that Painters have made of ancient Pieces of Art, than to trace and observe the Uses modern Poets have made of their best Patterns, the ancient Poets. 'Tis very justly said with respect to Writers (1), "That over and above a just painting of Nature, a learned Reader will find a new Beauty superadded in a happy Imitation of some famous Antient, as it revives in his Mind the Pleasure he took in his first reading such an Author". And the same must hold true with regard to Paintings, in which, one well acquainted with the Antiques, finds a wise and happy Imitation of ancient Works. In the one Case as well as the other, "such Copyings give that kind of double Delight which we perceive when we look upon the Children of a beautiful Couple, where the Eye is not more charmed with the Symmetry of the Parts, than the Mind, by observing the Resemblance transmitted from Parents to their Offspring, and the mingled Features of the Father and Mother. The Phrases of holy Writ, and Allusions to several Passages in the inspired Writings, (though not produced as Proofs of Doctrine) add Majesty and Authority to the noblest Discourses of the Pulpit: In like manner, an Imitation of the Air of *Homer and Virgil* raises the Dignity of modern Poetry, and makes it appear stately and venerable". And the judicious Imitation of ancient Remains in the Works of a *Raphael* or a *Poussin* have the same great and agreeable Effect.

It is very agreeable to observe what Use modern Painters have made of ancient Works, in like manner as in Writing, &c.

AGAIN, if it be in any Degree entertaining or useful to inquire after the particular and distinguishing Genius of a Writer, as it appears in his Performance, it must be equally so to make the like Observations upon the particular Genius, Talents, and Characters of good Painters, as these are discovered by their Pictures. Such Inquiries cannot be called merely studying Words, or Hands and Styles; but are rather studying Men, Tempers, Genius's and

'Tis very agreeable to observe the peculiar Genius of the Painter discovering itself in his Works.

(1) Guardian, No. 15.

and Dispositions; 'tis tracing moral Effects to their proper Springs and Causes. In truth, any other Marks or Characteristicks for distinguishing the Works of Authors or Artists, besides those which are taken from their peculiar Turn of Mind, and their correspondent Manner of thinking and of communicating their Thoughts, of whatever Use they may be to Artists in the one Case, or to Philologists in the other; yet they do not belong to rational Criticism, and so neither fall into the Province of the Philosopher, nor of the polite Scholar.

'Tis worth while to make a few Remarks upon these two Heads; just mentioned.

THOUGH in pursuance of my Design, (which is to point out the real Usefulness of Painting, and the more important as well as pleasurable Inquiries with relation to it, to which the Consideration of its Analogy with Poetry obviously leads us) it might be reckoned sufficient to have suggested and recommended these Inquiries; yet in order to lead our young Travellers and those concerned in their Education to a better, a more philosophical Way of considering Pictures, than seems to be the Employment of the greater Part of those who are called Virtuosi; I shall adventure to present my Readers with some few of the best Reflections that have occurred to me in reading the Lives of the more celebrated modern Painters, or in seeing their Works, upon the peculiar Genius, Character and Talents of some of the greatest amongst them, and upon the commendable Use they made of the antique Remains in Painting as well as Sculpture. And this will naturally lead me to make a few Animadversions upon the Pieces of ancient Painting that are now published; rather to excite others, who are better skilled in ancient Literature, to make proper Use of such Remains of Antiquity as are happily preserved to us, for the Illustration of ancient Authors, than to take an Opportunity of entering, for the present at least, into Discussions of that Kind. For all indeed intended from the Beginning was but to pave the Way for such more learned Undertakings, by endeavouring to revive a better Notion of the fine Arts, in respect of their Usefulness in Education, than is commonly entertained even by their greatest Admirers.

Of servile Imitation.

'TIS observed by one of the best Writers on Painting (2), "That it is no less impossible for a Painter than for a Poet to succeed in Attempts not suited to his Genius, *invita Minerva* (3), or unless he follows his natural Turn and Bent of Mind. Accordingly, saith he, those Painters, who without consulting their own Genius, have set themselves servilely to imitate Masters of great Fame, never came near to them, and consequently never acquired any other Name but that of bad Copyists; whereas 'tis not improbable, that if they had known their own true Genius, and had duly cultivated it, they might have produced very good Works, and have gained very considerable Reputation".

PAINTERS ought to study the Performances of the best Masters, and above all the Remains of ancient Sculpture and Painting; and these they ought to imitate. But how? Just as the Poets ought to imitate *Homer* and *Virgil*; that is, as *Virgil* himself did *Homer*. And as a Poet will profit most by *Virgil* in his Imitations of him, who thoroughly understanding *Homer*, hath well observed how *Virgil* hath imitated him; so Painters will learn most from the best modern Masters who studied and imitated the Antiques; if being intimately acquainted with the Antiques, they are able to discern, what happy excellent Use these noble Imitators have made of such unrivalled Works. The ancient Rule so well expressed by *Horace*;

*Sumite materiam vestris, qui scribitis, æquam
Viribus; Et versate diu quid ferre recusent,
Quid valeant humeri.*

And so earnestly recommended by him at the same Time that he presses so strongly the constant Study of the Greek Examples or Models:

— *Vos exemplaria Græcæ
Nocturna versate manu, versate diurna* (4).

That Rule, I say, extends equally to Painters and Poets; and servile Imitation in the one Case as well as the other will ever be rejected by intelligent Judges (5), with

O Imitatores, servum pecus! —

(2) Lomazzo Trattato della Pittura, lib. 6. p. 43. And in his Tempio della Pittura, p. 73. 10. & 39.

(3) Admodum autem tenenda sunt sua cuique, non virginitas tamen propria, quo facilius decorum illud quod appetimus retineatur. Sic enim est faciendum, ut contra universam naturam nihil contendamus; ea tamen constantem propriam naturam sequamur; ut etiam si sint antiquiora, atque meliora, tamen nos studia nostra, naturæ regula metiamur. Neque enim ardet repugnare naturæ, nec quicquam sequi, quod assequi nequeas. Ex

quo magis emerge, quale sit decorum illud. Ideo, quia nihil decet invita Minerva (ut aiunt) id est, advertente & repugnante natura. Cicero de Off. lib. 1. No. 31.

(4) Hor. de Art. Poet. v. 39. & 268.

(5) Unde plurimi, cum in hos inexplicabiles laqueos inciderunt, omnem etiam, quem, ex ingenio suo, ponerunt habere conatum, velut alitridi cerus legum vinculis, perdidierunt; & magnitum repescientes, naturam sequi desierunt. Quint. Inst. lib. 5. c. 10.

'TIS observable that when the Art of Painting was perfected in *Italy*, under *Raphael* and *Michael-Angelo*, it was likewise very much cultivated and brought to a considerable Degree of Perfection on this Side the *Alps*, in *Germany*, *Switzerland*, *Holland*, *Flanders*, and *France*. But a Superiority in Taste of fine and beautiful Nature is unanimously given to the *Italians*, who studied the Antiques, after they became able to make a proper Use of Statues and Bas-reliefs in Painting. It is indeed generally allowed, whatever may be the Cause of it, that the Painters of *Lombardy*, who had not seen, or at least had not much studied the Antiques, far surpassed the *German*, *Flemish* and *French* Painters, in Taste of Beauty, Sweetness, Grace, and Greatness; or in other Words, in a delicate and fine Choice of Nature: But at the same time, 'tis yielded, that those *Lombardy* Masters never arrived to the Merit and Excellence of the *Roman* School, where the Antique was sedulously studied. This Observation hath been often made, and therefore I shall not dwell longer upon it.

Travemarkall Difference between the Painters who studied and imitated the Antiques, and those who did not.

ONE Thing however I would beg Leave to suggest upon this Subject, that hath not been taken Notice of, though it seems to me very probable. Those who studied the ancient Statues, Carvings, and Bas-reliefs, *Raphael* in particular, were for some Time such strict servile Imitators of them, that their Painting was very dry, cold, and stiff, or, in one Word, Statue-like; that is, liker Drawings after Statues and Bas-reliefs than Pictures: But afterwards they became able to make a proper Use of Sculptures and Statues without painting in so rigid, hard, and servile a manner. Now, though this known Fact be commonly attributed to their joining at last the Study of Nature itself, and living Forms, to that of the Antiques, and it must undoubtedly have been in a great measure owing to that; yet may we not imagine that they were led and directed to this better Manner of imitating Works in Marble, Brass, and other Metals, by the Pencil; or to the right Notion they at last acquired of the Difference there ought to be between Painting and Sculpture, by the ancient Paintings that were discovered some Time after the more famous Statues and Bas-reliefs had been digged up? It seems very probable that the greater Part of the Remains of ancient Grotesque Painting in *Italy* were done after ancient Sculptures, all of them having so much of that Air in the Disposition of the Figures: But is not each Figure done in such a manner as shews how Painting ought to borrow from or copy after Statues and Bas-reliefs?

How Raphael first imitated the ancient Statues and Sculptures.

Whence his better Manner of imitating them proceeded.

HOWEVER that be, it is certain, that *Raphael* in particular was very fond of the ancient Grotesque Paintings discovered in his Time at *Rome*, at *Puzzoli*, *Cume*, and other Places in *Italy*. He admired and studied them much; he sent his Scholars, where-ever any thing of that Kind was discovered, to copy it; and so had made a great Collection of Drawings after ancient Paintings. This we are assured of by all the Writers of his Life. Some (6) have invidiously said, that having taken Copies of them, he had them destroyed, that the World might not know how much he was indebted to them in his best Performances. But that is neither consistent with his extreme Love of the Art, his professed Esteem of all ancient Works, nor with his generous, benign, amiable, unenvious Temper.

SO much did he and the whole *Roman* School study the ancient Grotesque Paintings, that they are said to have transplanted several Figures and Groups of Figures from them into all their Works; into their Paintings particularly in the *Vatican Loges*, and upon the Walls and Ceilings of other Palaces at *Rome*; which are therefore considered at *Rome* rather as Copies by those great Masters from the Antique, than as original Works of their own.

How much he esteemed and studied the ancient Paintings.

GIOV. DUDINA, a favourite Scholar of his Master *Raphael*, made it his whole Business to make Collections of Drawings after the ancient Grotesque Paintings on Stucco, and other ancient Stucco Works, and to imitate them; and accordingly to him it is that we owe the Revival of what is called Grotesque. *Polydore* and *Mathurin*, as I have observed in another Place, likewise employed their whole Time in drawing after Antiques, and copying them.

AFTER what hath been said of right Imitation in Painting and Poetry, no one will think it derogatory from the Merit of *Raphael*, and other great Masters, to affirm that they studied and copied the Antiques; and that the Perfection of their Works is chiefly owing to their so doing. One might with equal Reason say, that it is a Reflection on *Virgil* to affirm that he imitated *Homer*. *Felicien* did not surely design to detract from *Nicolas Poussin's* Merit, but rather to exalt him, by taking so much Pains to shew in what Veneration he held the ancient Remains of every Kind, and the noble Use he made of them in all his best Pictures. Of this he gives many Instances, and we may add one he does not mention. 'Tis well known at *Rome*, *Poussin* highly esteemed the celebrated ancient Painting commonly called the *Nozze Aldobrandine*. There is a very fine Copy of it by him in the *Pamphili* Palace at *Rome*; and I think no one who has seen that famous ancient Picture, will be at

Poussin likewise studied and imitated the ancient Paintings.

a Loss

(6) *Lomazzo* relates this Story. *Trattato della Pittura*, lib. 6. c. 48.

So Frederico Zuccaro.
Carlo Marati.

a Loss to find out that he, as it were, formed his Taste on that Model; and that he hath without Plagiarism borrowed very considerably from it in almost all his Works, particularly in his famous Sacraments. *Frederico Zuccaro*, who was an excellent Painter, speaks of this ancient Piece with the highest Esteem and Admiration. *Carlo Marati*, commonly called the last of the great Painters in *Italy*, is likewise known to have much admired and studied all the ancient Paintings that subsisted in his Time. He was particularly fond of the *Venus* in the *Barberini* Palace: He retouched some Parts of it that were decayed, and he added a *Cupid* to this Piece, that his Esteem for it might be known so long as the Picture is preserved. My Design being to publish ancient Paintings, I have only given the *Venus* the Drapery and the Vase.

Hannibal Carrache.

Guido.

What Lomazzo
says of the ancient
Grottesques.

HANNIBAL CARRACHE is likewise said to have held the ancient Paintings in the highest Veneration, and to have improved greatly at *Rome* by the Study of the Antiques. Mr. *Richardson* has an Original Drawing by that great Master, after one of the Compartments in *Titus's* Palace at *Rome*, representing *Coriolanus* and his Mother dissuading or rather upbraiding him. And, as hath been already remarked, every one who is acquainted with *Guido's* Works, will find a very great Likeness between his Idea of Beauty, his Airs of Heads and Attitudes, and those in the *Europa*, and other Pieces now published. In fine, since I have had the Drawings by me of those and other Remains of ancient Paintings from which the Engravings annexed to this Essay are taken, I have been often very agreeably entertained in looking over the Designs of several of the greatest modern Masters in the Collections of the Curious here, by finding very considerable Borrowings in the latter from these ancient Paintings. And some who are much better acquainted with the Pictures and Drawings of the most esteemed Painters than I am, upon seeing my Drawings after ancient Paintings now engraved, have assured me, that there is almost none of them that did not immediately recall to their Minds several Ideas in the Works of modern Masters, that undoubtedly must have been taken from those ancient Pieces, since it is known that all the best Masters studied them so much. To give this additional Pleasure to those who like Painting, in examining the Drawings of the better Masters, is one of the Reasons for which these Samples of ancient Painting are now made publick. But not to prevent the Satisfaction that the Curious may have in tracing by themselves the laudable Uses that the best Masters in the latter Age of Painting have made of those Remains of ancient Painting, as well as of Sculptures and Statues, (which is generally acknowledged) I shall add no more on this Subject, but content myself with inserting in the Notes a Part of what *Lomazzo* (8) says in general of the ancient Grottesque Paintings, and of Compositions of that Kind, in his own Words: And of the many remarkable Instances that are recorded by Writers in their Lives of the Painters and Sculptors, of their high Regard for all the ancient Remains, I shall but mention one Story that is told of *Michael Angelo*, because it hath not been very often repeated, and is very well vouched. We are told in the Memoirs of Monsieur de *Thou* this very curious Fact. Monsieur de *Thou*, when he was very young, accompanied into *Italy* Monsieur de *Foix*, whom the Court of *France* had sent thither. When they were at *Pavia*, amongst the other Rarities that *Isabelle d'Este*, grandmother to the Dukes of *Mantua*, had collected and ranged into excellent Order in a most magnificent Cabinet; there was shewn to Monsieur de *Foix* one very extraordinary and admirable Piece, a sleeping *Cupid*, by *Michael Angelo Buonarrotti*, of that fine Marble of *Spezzia* upon the Coast of *Genoa*. Monsieur de *Foix*, having heard very much of this Masterpiece of Art, desired to see it; and all his Attendants (Monsieur de *Thou* in particular, who had had a very fine Taste of all the polite Arts) after having most carefully considered and examined it, acknowledged with one Voice, that it far surpassed the highest Praises that Words could express. But after leaving them for some Time in the highest Admiration of this *Cupid*, at last another was produced, that famous Piece of *Praxiteles* which is so celebrated by ancient Writers (for there are above twenty *Greek* Epigrams upon it): It was yet fullied with the Earth, out of which it had been but lately digged; and when the Company saw this marvellous Figure, and had compared it with that other of *Michael Angelo*, they were ashamed to have expressed

(8) Ho udito dire da molti, che Rafaele, Polidoro, il Rosio, & Perino hanno levato via parte delle grottesche antiche per non lasciar vedere le inventioni sue ritrovare per quelle con sommo artificio. Ma non so io come si possano le grottesche levare ne manco bismare, vedendole molte da gli antichi fatte in Roma a Pozzuolo & a Baie, dall' imitatione delle quali egli, si come hanno sempre fatto in ogn'altra loro inventione, hano riportato quell' honore che da ognuno gli è concesso; & appreso la maniera d' esprimere anco in queste sorti di pittura così ingegnosamente i capricci & ritrovati suoi, & insegnato gli altri a non partir si mai dall' orme & vestigia segnate da gli antichi in ciascuna cosa, che s' imprenda a fare. Sono stati eccellenti per questa parte anco molti altri, come Polidoro, Maturino, Giovanni da Udine, il Rosio, Giulio Romano, Francisco Fattore, & Perino del Vaga che furono i primi introdurre nelle grottesche animali, sacrisci fogliami, festoni, trofei, & altre simili barzarie; togliendo dalle grotte antiche dipinte da serapione & dagli

altri il piu bello & vago che sene potesse levare; d'onde ne hanno poi ornato tutta l'Italia, & le altre Provincie con gli altri suoi seguaci come sono stati Aurelio Bufio, il Peila, il Sconcio, & Giacomo Rosignolo da Livorno, i quali hanno fatto così maravigliosamente, che veramente fanno restare confusi coloro che dicono le grottesche essere sogni, & confessare ch' essendo fatte con inventione & diligenza, sono di grandissimo ornamento & ricchezza all' arte. — Ma lasciando questa curiosa investigatione che il tutto importa come dianci proposi mi stenderò solamente a discorrere intorno alla compositione loro, laquale è di molta importanza. — La compositione adunque loro primamente vuole sempre haver una cotal verisimilitudine naturale, come nel mezzo di colonne arbori che sostengono candelieri, & nelle parliche hanno piu del fermo e del-grosso templi, con simolacri & simili, & nel fondo per basa animali bizzarri, mostri & simili che sostengono, con ornamento di malcheroni, arpie, scale, & cariozzi, che tengano del fermo, &c.

pressed themselves in such strong Terms about the one they had first seen; and agreed that when the two were set together, the antient one appeared animated, and the modern one a mere Block of Marble, without any Expression or Life. Some of the Family then assured them, that *Michael Angelo* himself was so sincere and impartial, that he had earnestly begged the Countess *Isabella*, (when he made her a Present of his *Cupid*, and she had shewn him the other) not to let the antique one be seen till his had been produced, that the Intelligent might thus clearly see how far the Antients excelled the Moderns in Works of that Sort. He whose Performances had more than once deceived very good Judges, and been deemed by them real Antiques, on account of their almost insurpassable Excellence, was however modest and ingenuous enough to own that he was far inferior in his best Works to the great antient Masters. Every one who has been at *Rome* knows how much he is said to have studied a most curious Fragment of a Statue (9), which is for that Reason commonly called *Michael Angelo's Scuola* or Studio, as the Nozze is called *Poussin's*.

BUT as much as the greater modern Masters studied the antique Paintings, Statues, and Carvings, they cannot however be charged with Plagiarism more than *Virgil* for borrowing from *Homer*. All the Antiques became their own by the happy Use they at last made of them in their best Works. They studied them in order to raise their Fancy, and enrich their Minds with fine Ideas; they studied them in order to learn from them the right Method of imitating Nature; and by studying them, they became able to conceive Ideas in the noble Taste of the antient Artists, and to perform in their masterly Manner. So far are they from being justly chargeable with stealing, that whatever Likeness to the Antiques shews itself in their Works, their Performances are however absolutely their own, their own genuine Productions; for every one's peculiar Genius appears in his Works distinguishing him from all the rest, and the Use every one made of the same common Models upon which they all formed themselves, or which were greatly esteemed and studied by them all, was proper to himself.

I SHALL endeavour to illustrate this, by a few Remarks upon the peculiar Characters of some few of the most celebrated modern Masters. I have already had Occasion, in comparing the Progress of Painting amongst the *Greeks*, with its Progress in *Italy*, till it was brought to Perfection there by *Raphael*, to give some short Account of several Masters of that last Age of Painting: But 'tis worth while to return to that Subject; for many of them well deserve to have their Characters more fully set to View; and though nothing can be more tedious than the idle, minute, insipid Particulars that have no Relation to the Painters as such, and that are not worth being recorded upon any Consideration, with which the Lives of Painters are generally stuffed; yet 'tis proper that those who travel into *Italy*, to see the famous Works of certain Painters, should have previously some Idea of their distinguishing Characters, Manners, and Excellencies; or at least they ought to be put into the Way of studying to know and distinguish Painters, by getting as it were acquainted with their Turn and Cast of Mind, or with their Way of thinking, rather than by merely technical Marks much more easily counterfeited. For as a very low Genius, who is not capable of conceiving one Thought that can pass for a great Author's with those who are thoroughly conversant with his Sentiments, may easily forge his Hand; so one who only considers the penciling of a great Master, may be easily deceived by Imitations of his Style and Hand in that respect, which however cannot possibly be accounted genuine by those who understand his Genius, his Thoughts, his Taste of Composition, and the Soul, so to speak, of his Works.

LET me only add here, before I proceed to draw the Characters of any of the Painters, an excellent Advice of *Du Piles* (10) to those who desire to be able to distinguish Masters by the best Characteristics; and that is to begin with studying their Drawings; for 'tis in these, as he justly observes, that the Spirit and Genius of the Master is best discerned. "By Designs, he tells us, he would be understood to mean not only the Ideas which Painters on Paper had expressed for their Assistance in the Execution of any great Work they were meditating; but likewise all the Studies of the great Masters, that is to say, all the Parts or Members they had drawn after Nature, as Heads, Hands, Arms, Feet, and whole Figures, Draperies, Animals, Trees, Plants, Flowers, and in fine, whatever can enter into the Composition of a capital Picture. For whether one considers a good Drawing with respect to the Picture, of which 'tis an Idea or Sketch; or with regard to some particular Part of Nature, of which 'tis a Study; it well deserves the Attention of the Curious. Designs, continueth he, shew the Character of a Master better than his Pictures; they discover his Genius whether it is lively or low; in these his Ideas and Manner of thinking appear, and one sees whether he hath sublime, great, and elevated Sentiments, or mean, common, and groveling ones; and whether he hath a good Taste of drawing in every thing that can be expressed by the Pencil: For in these he gives fair Play to his

Though the more a Master's Skill is fixed and not subject to Alteration, yet their Works are their own, and shew the peculiar Genius of each.

It is worth while to peruse it's reflection a little.

The Genius of a Painter is best known from his Drawings.

(9) *Torso d'Hercule.*

(10) In his *Idee d'un Peintre parfait.*

"Genius, and suffers it to work and display itself as it really is. There is one Thing, faith he a little after, which is as it were the Salt or Spirit of Designs, and without which I should not make any great Account of them; and this I cannot better express than by the Word *Character*. This Character consists in the Painter's Manner of conceiving Things: It is the Seal which distinguishes his Works from all others, and which he stamps upon them as the Image of his Soul. It is by this Character, peculiar to every one, that Painters of Genius, after having studied under Masters, feel themselves impelled to give free Scope to their own Taste, and to fly as it were upon their own Wings. He tells us there are three Things that ought chiefly to be considered in Designs; *Science*, as he calls it, which he defines to be a good Taste of Composition, and of Correctness in Drawing, together with a sufficient Knowledge of the *Clair-obscur*; *Spirit*, under which he comprehends natural and lively Expression of the Subject in general, and of every Object in particular; and *Liberty*, which is nothing else but the Habit the Hand hath contracted of expressing with Ease, Boldness, and Freedom, any Idea the Painter hath formed in his Mind. Designs, says he, are excellent in Proportion as they have these Qualities. He distinguishes between the Character of Genius, and what he calls the Character in the practical or technical Part; and very justly concludes, that Knowledge of the latter Character of a Painter rather depends upon a long Habitude than a great Capacity; and for that Reason it is not the ablest Painters whose Decisions may be always most relied upon in that Point. Others very inferior to them may surpass them in that kind of Knowledge: The Knowledge of the other Character requires a very clear, distinct Head, and a very solid Judgment; but it is the pleasantest as well as the surest Guide in judging of Masters, and in distinguishing their Designs."

The best way of distinguishing Copies from Originals.

WITH regard to distinguishing Originals from Copies, the same Author tells us, "That many Pictures have been done by Scholars, so much in the Taste, Manner, and Character of their Masters, that they have passed for the Works of their Masters themselves; and that many Painters having imitated, even at home, the Taste of a quite different School and Country; and several Masters having passed from one Manner to another, it is no Wonder that many Pictures are so equivocal; or that it is so hard to determine by what Master they were done. Yet this Inconvenience doth not want its Remedy, with those who, not satisfied with studying the Character of a Master's Hand, have Penetration enough to discover that of his Spirit and Genius. An able Master may easily communicate to his Disciples his Manner of Handling; but he cannot so easily impart to them his Ideas, and Manner of Conception and Thinking." He distinguishes three Sorts of Copies: "The first are exact, but servile; these are easily known. The second are light and easy, but not exact or correct; and Copies of this Sort, by reason of their Freedom and Ease, may deceive some of less Experience; but the Inaccuracy of the Contours soon discovers them to more intelligent Eyes. The third are exact, correct, and yet free and easy; and therefore being done by a masterly Hand, and, which is more, about the Time of the Original, it is no Wonder that Connoisseurs are embarrassed with regard to them, and often know not what to determine. *Giulio Romano* was deceived by a Copy of a Picture of *Raphael*, in which he himself had had some Hand, by *Andrea del Sarto*: He took it for the Original, till *Vasari* shewed him the Mark he had seen *del Sarto* put upon the Back of it to distinguish it." It is sufficient for us to observe on this Subject, that he who hath a good Notion of Composition, will not be deceived in judging of the Goodness of a Picture, which is the chief Thing: And 'tis but of very little Importance what the Master's Name was who painted it, if it be really a good Picture, and hath all, or at least a great many of the essential Qualities of good Painting. Hardly can any other Rule be given for distinguishing very good Copies from Originals, except that ancient Maxim, *That Copies are commonly siffer and colder than the Originals, tho' done by ever so good a Hand* (11), or even by the Author himself, after his own Works. They have not the same Freedom, Ease, and Spirit; but if a Picture hath Spirit and Freedom, let it be Copy or Original, no Matter, it is an excellent Performance. That Copies generally should not be so free and easy, or have so much Fire and Life as Originals, is not surprizing; since Original Pictures have not the Spirit, Life, and Fire of the Drawings from which they are composed. Drawings are, in respect of such Pictures, Originals: And for that Reason it must be by the Study of Drawings, that one may not only best learn the Characters of Masters; but likewise, in general, form to himself the justest Notion of Beauty, Truth, Spirit, Greatness, Grace, or of any other of the more essential Qualities in good Composition. Those who are not acquainted with Drawings, or who do not begin by studying them, are very apt to mind nothing in Pictures but the Colour-

ing;

(11) Omnibus quidem archetypis naturalis quædam prærit & pulchritudo decus addit. Iis vero quæ ex archetypis expressæ sunt, etiam si ad extrema imitationis pervenerint, necesse quippiam affectatum, & non naturale. Et hoc præcepto non rhetores modo thesoras discernunt, sed etiam pictores ea quæ sunt Apellis ab iis quæ cum

imitantur: Et statuarii quæ sunt Polycleiti, & sculpsores quæ sunt Phidie. *Dio. Hal. in Dinarcho*. Quicquid alteri simile est, necesse est minus sit eo quod imitatur; namque his quæ in exemplum assumimus, subest natura, & vera vis; contra omnis imitatio ficta est, & ad alienum propositum accommodatur. *Quint. Inst. l. 10. c. 2.*

ng; and to prefer Pictures which please in that respect, to others which have far superior Excellences: which is like preferring a fine Complexion to Sense, Goodness, and every other moral Qualification; the Beauties of the Skin to those of the Mind. But enough having been already said on that Head, in several Parts of this Essay; I proceed now to make a few Observations on the Characters of some of the principal Painters,

(12) *LEONARDO DA VINCI* was formed by *Andrea Verrocchio*, who was a better Sculptor than Painter, but well skilled in several other Arts; in Geometry, Architecture, and Musick; a very close Student of Nature, but too strict a Copier of it.

Andrea Verroc.

LEONARDO must, no doubt, have owed very much to such a Master; but having naturally a far superior Genius, he quickly made much greater Advances in all these Sciences and Arts, and in several others, Anatomy and Poetry in particular; and being withal a very well-bred Man, and very much conversant in the polite World, he was able to conceive much finer and nobler Ideas than his Master, and to select out of the vast Variety of Nature with much better Taste: yet partly thro' the Influence of his first Instructions and Habits, and partly thro' his Earnestness to attain to the highest Pitch of Perfection, in expressing his great Ideas by the Pencil, there is a remarkable Stiffness in his Pictures; they appear too laboured; the Contours are too strongly mark'd; and, instead of having a natural Carnation, his Pieces, being too much finished and polished, look rather like Marble than Flesh. One sees, in his Drawings especially, an extraordinary Greatness of Genius, vast Spirit, and Strength of Imagination, and a very accurate Judgment; tho' at the same time all his Works shew that he was nice and curious to a Fault, and very discontented with his Hand, believing it could never reach to the Idea of Perfection, which he had conceived in his own Mind. There is evidently a violent Stretching to attain to something which he felt his Pencil fall short of, and hardly able to come near to: This is the Character given of him by Criticks; and 'tis natural to think, that in the Beginning of the Art, one of so vast a Capacity, and so great and comprehensive a Mind, must have erred just as he did, through this excessive Ardour to bring his Pictures to a Height of Perfection, to which the Pencil could not, in the Nature of Things, yet all at once rise, from the low State in which he found the Art. A profound Scholar, a deep Thinker, who is at the same time very well acquainted with all the Rules of just Composition, is very apt to fall into the same Error in Writing. Learning, Science, Judgment, Imagination, and Genius, may appear in his Works; but Art not being hid, nor yet the Dissatisfaction of the Author with all his Corrections and Amendments, his Compositions are not easy: They would have been more agreeable, and more perfect, if he had not laboured to make them more than perfect. The Stiffness and Overtraining that appears in the Works of *Leonardo da Vinci*, is however quite different from that Over-diligence which arises from Timorosity and Self-diffidence, of which we shall have Occasion afterwards to speak: The one kind of Labour shews a great and aspiring Mind, pleased with its Ideas, but dissatisfied with the Execution; the other shews a Lowness of Genius, and a Consciousness of Inability to conceive great Ideas without severe plodding, searching, and musing. *Leonardo* was not dissatisfied with his Conceptions, but with his Hand or Pencil.

Leonardo da Vinci.

IN *Pietro Perugino* his Fellow Scholar's Works, there was all the Littleness, Dryness, and Insipidity of a low Genius, who painted for Bread, and not for Glory. His Thoughts being intirely set on making Money; and being of a very mean and servile Spirit, it was no Wonder that he scarcely surpassed his Master, from whom his Scholars could learn little more than the Habit of studying Nature; which, tho' it be the Standard of all the Imitative Arts, and the best Guide, yet the Study of it can never make a great Painter, if one hath not a fine Genius, or a good Eye, to contemplate Nature with; something naturally great in his Cast of Mind, to prompt and direct him to the right Study and Imitation of it, or to chusing out of Nature with Elegance and Judgment. Without that Turn of Mind, Painters will satisfy themselves, as many have done, with copying ordinary common Objects, instead of more beautiful and perfect Nature.

Pietro Perugino.

RAPHAEL, in Consequence of that Veneration for a Master, which is natural to a good, docile, modest Disposition, followed at first *Perugino's* Manner; but becoming very quickly as perfect as he, or rather somewhat above him, thro' the superior Strength of his natural Genius, upon the first Sight of the greater Works of *Leonardo da Vinci*, and *Michael Angelo*, he was able to perceive what was defective and wanting in his Master, and how much higher the Art might rise than it had yet done. No sooner did he observe the stronger Relief, and the greater Force and Truth of Expression and Character in *Leonardo's* Works, and the sublimer, bolder, grander Taste of *Michael Angelo*, than he felt greater Ideas spring up in his Mind; and with Greatness of Invention, his own sweet, gracious Temper naturally mixed Sweetness and Grace; so that he very soon became that perfect

Raphael d'Urbino.

(12) In drawing the following Characters I have chiefly followed my own private Judgment; but what I say will be found more conformable to *Du Pile's*, *Felicien's*, and *Lomazzo's*, than to *Vasari's*.

perfect Master whose Works are always said to have been the Pictures of his own Mind and Character; full of Strength, and yet exceedingly pleasing and graceful. No other Painter ever was able to give so much Grace to his Works, because no other Painter ever possessed such a Share of it in his Make and Temper, since *Apelles*; unless it was *Corregio*, or *Parmeggiano*: For that Softness and Sweetness of *Guido* is of a quite different Character from the true Greatness of *Raphael*, justly tempered by his Grace. *Vasari* and others of the Florentine School will not allow, that he ever designed any thing with so much Force as *Buonarrotti*: But I do not hesitate to assert with *Felibien*, "That there is another kind of Art in *Raphael's* Figures, than in those which they so highly exalt above all his Performances; an Art which is by so much the more marvellous, that it is more concealed than that of all other Painters." And to prove his equal Skill of Anatomy, or in painting the Nerves and Muscles, with *Michael Angelo*, *Felibien* justly mentions a Figure in one of his Pictures in the *Vatican*, called *Incendio del Borgo*, representing a young Man with an aged Person on his Shoulders, just as *Virgil* describes *Anchises*, when *Aeneas* saved him from the Flames of *Troy*, and the Fury of the *Greeks*. He must have had a very great Genius, to have profited so much as he did by so slight a View of some of *Michael Angelo's* Paintings in the *Vatican*, which is all that is pretended. And he seems to have owed more to *Leonardo da Vinci* than to *Michael Angelo*; for his Expression of Muscles and Nerves was always more pure and delicate than that of *Michael Angelo*, or freer from Affectation of shewing particular Skill in Anatomy. It was perhaps owing to his Imitation of *Leonardo da Vinci*, that his Contours, except in his last Pieces, are too hard and dry. The Antique, as hath been already observed, was his Master, and by that alone was he surpassed, in his last Manner, in Invention, Force of Expression, or in Grace. He designed correctly, and was very judicious in Ordonance and Disposition; and being thoroughly in Love with his Art, none ever painted with more Taste, Spirit, Freedom, and Pleasure. In his Pictures Force is duly mingled with Sweetness; and he understood perfectly how to treat his Subjects with due Decorum, in representing the different Customs, Habits, Arms, Dresses, and Ornaments of Nations, and all that is called the *Costume*, which Poets and Painters ought to understand equally well. What he chiefly failed in, is the Clair-obscur, and the Contraste of Lights and Shadows; and tho' his Colouring be not disagreeable in several Pieces, yet he was excelled in that Part by *Titian*. Sometimes, however, he has admirably succeeded even in that; for, to name but one Piece, of many that might be mentioned, the famous *Madonna*, with the *Christ* and *St. John*, in the Duke of *Tuscany's* Palace at *Florence*; Can any Picture be more charming than it is, even with respect to Colouring? *Raphael* was of a very generous Temper, exceeding affable and courteous to his Scholars, and to all Mankind in general; and therefore he was greatly beloved by all Men, and by his Scholars he was quite adored. He was very ready in giving them Assistance; and the best Rule, with regard to distinguishing the Pieces quite done by himself, from those of his Scholars, that have passed for his, tho' they were only touched by him, is that laid down by *Felibien*. Those that are well painted, but are not correct in drawing, are of *Timotheo d'Urbina*, or of *Pellegrino de Modena*, who imitated his Colouring very well, but were incorrect Designers. Those in which the Design is precise and exact, but the Colouring not so agreeable, may be of *Francesco Penni*, another of his Scholars. Those in which *Giulio Romano* had any Share, have more Fire in the Actions, and more Blackness in the Flesh. *Perino del Vaga* is one of them who imitated him the best; but in his there is rather Softness and Tenderness, than Force and Greatness, something inclining to the feeble and languid. And now that I am speaking of Imitation, it is not amiss to observe, that there was one *Lorenzo Credi*, a Fellow Scholar with *Leonardo da Vinci*, under *Verrocchio*, who quitting his Master's Manner, to imitate *Leonardo*, copied him so exactly, that very often his Copies are mistaken for Originals.

and Scholars.

Penni.

WITH regard to *Raphael's* Scholars, I shall only add to what hath been said, that *Penni*, commonly called *il Fattore*, because he was so quick and expeditious in Contriving and Designing, tho' he drew well, yet he painted but indifferently. His quick impatient Genius, after he understood Drawing, did not allow him to spend much Time upon the Study of Colouring, a more unpleasant, laborious Task. *Raphael* had so high a Notion of his Talent at Designing, that he employed him much in making Draughts for Tapestries and other Ornaments. There are several Cielings at *Rome* painted by him; and it was he and *Giulio Romano* that finished the History of *Constantine* in the great *Salle* of the *Vatican*, after the Designs of their Master *Raphael*.

Perino del Vaga.

PERINO DEL VAGA had naturally no Vivacity, no Fire; whatever of that appears in any of his Works was borrowed from *Giulio Romano*, whilst they worked together. He was fitter to be a Copier than an Inventor, and to that he chiefly applied himself.

Giulio Romano.

OF all *Raphael's* Scholars, *Giulio Romano* came the nearest to him in Invention and Design; but I think not in Colouring, as is said by *Felibien*. It is observed, that *Raphael's* Works

Works had more Fire while *Giulio* worked with him. Such was *Giulio's* Vivacity, that he had not Patience to bestow Time on perfecting himself in Colouring: Whence it is, that his Drawings are far preferable to his Pictures. He was learned in the Antique, and shewed accordingly great Erudition in all his Pieces. He got both his Correctness in Design and his Taste of the Antique, from the Study of the antient Remains, under the Direction, of his Master; but his Boldness was chiefly owing to his own natural Genius. And by comparing the Works he did under *Raphael's* Eye, with those he did entirely by himself, we may plainly see that his Performances differed from those of his Master, just as their Tempers differed. In those of the Master, Sweetness and Grace are predominant; tho' there is nothing of the languid or effeminate in them: In those of the other, Fire and Boldness prevail. And while they worked together, as *Raphael's* Pieces had more of the *Furia*, as it is called by the *Italians*; so the other's had less of the Feroxious, and were duly moderated by *Raphael's* naturally sweet and gracious Manner.

IN *Michael Angelo Buonarrotti's* Works, an extraordinary Force of Imagination, and Greatness of Genius, even to Caprice and Wildness, appear; for he erred in Design on the Side of Greatness. None ever better understood the Principles of Design; "that Art of marking exactly all the Members of the human Body; all the Bones, Veins, and Muscles; and of giving a just Ponderation to Figures; of making appear in the Arms, the Legs, and in all the Parts, more or less Efforts, according to the Nature of the Actions or Sufferings represented; and of expressing in the Countenances all the different Passions of the Mind; of disposing the Draperies, and placing all things that enter into a great Composition, with Symmetry, Consistency, and Truth". This is that great Art which is so justly admired in the Performances of the best Masters, and which is by itself sufficient, without the Aid of Colours, to give a clear and lively Idea of any Object. *Michael Angelo* was Master of this great Art to vast Perfection; he excelled particularly in Skill of Anatomy; and seems rather to have affected too much to shew that Skill: A vast uncommon Strength of Genius something leaning toward the Savage and Furious characterizes all his Works, and clearly distinguishes them from those of any other Master. He is indeed extravagant in many things; he has taken great Licences contrary to the Rules of Perspective, and is frequently too bold in the Actions and Expressions of his Figures; in his Draperies there is not all the Grace one could wish; and his Colouring is frequently neither true nor agreeable: He was not Master of the *Clair-obscur*; and with respect to Decorum, and the *Costume*, he often erred; but he had a masculine, daring, comprehensive Genius. As he studied *Dante* very much, so it is justly observed, that there is a great Likeness between the Painting of the one, and the Poetry of the other. This is certain, that the greatest Errors *Michael Angelo* committed against Decency in his Pictures, in his famous Last Judgment in particular, if he was not misled into them by that Poet, he was at least not more culpable in them than the Poet, who had taken the like Licences in his Poems. *Raphael* is said to have learned a greater Manner from seeing some of *Michael Angelo's* Paintings, than he had been able to conceive before he saw them: But *Michael Angelo* seems to have been yet more indebted to the Painting of *Luca Signorelli* of Cortona, than *Raphael* was to him. This *Luca Signorelli* was excellent at designing naked Bodies. And from a Piece which he had painted in a Chapel of the great Church at Orvieto, *Michael Angelo* transferred several Figures into his Last Judgment.

Michael Angelo.

Like to Dante, whom he studied much.

FRANCESCO SEBASTIANO DEL PIOMBO, having studied Colouring at Venice under *Bellini*, and afterwards under *Georgione*, and being naturally of a light and airy Genius, had a very agreeable Colouring: But, though some of his Pictures after the Designs of *Michael Angelo* are highly esteemed, yet, when he was not supported by him, he was hardly able to go through with any great Work. He was for some time set up against *Raphael*, because his Colouring was rather more perfect; and while *Michael Angelo* assisted him in the Invention and Design, his Pieces were preferred by some to *Raphael's*: But the Lightness and Airiness of his Temper, and his Want of Invention, Judgment, and Solidity, quickly appeared, so soon as he was left to himself. And indeed, when he got Preference from the Pope, he gave himself up to his natural Disposition, quitted the Pencil, or at least did nothing considerable, but lived in an idle, loose, and dissipated Manner.

Francesco Sebastiano del Piombo.

ANDREA DEL SARTO understood the Principles of the Art very well; he had studied them accurately; and he put them in Practice in as great a Degree of Perfection as one of his Complexion of Mind was capable of. "Be not surprized, says *Felicien*, that I ascribe what was perfect or wanting in his Pictures to his Constitution and Genius; for 'tis certain, that what was deficient in his Performances may be justly attributed to his natural Slowness and Heaviness. If his Designs are correct, and in the Style of *Michael Angelo*; if he has invented agreeably, and disposed Things with much Judgment; that we may assign to his Accuracy, to his Solidity, and Deliberation. And if his Pieces have

Andrea del Sarto.

"not that Vivacity, that Force and Spirit for which other Pictures are so much admired, it was because he himself had naturally not enough of that Fire and Liveliness which is necessary to animate Pictures". He was not fertile, but rather cloudy and tardy; and hence it is that there is not Diversity enough in his Draperies, nor a sufficient Variety of Expression in his Countenances and Gestures. However, if we consider his Works without any Prepossession, we shall perceive that in many of his Women and Children there are fine Airs of Heads; tho' they are not sufficiently diversify'd, yet the Expression is sweet and natural, and the Draperies are disposed in a very judicious agreeable Manner. The Naked is well understood, and correctly designed; and in fine, tho' there is not that Greatness of Taste in his Works, nor that Strength and Heat which is admired in others, yet all he did was accurate, correct and studied. The natural Melancholy, Self-diffidence, and Timorosity of the Painter appear, in some Degree, in all he did. Conscious of his own Slowness and Heaviness, he endeavoured to make up what was wanting in Quickness and Strength of natural Parts by Study, Thinking and Labour. In almost all his Pictures, those especially representing Saints, and devout Characters, there is a very great Cloudiness about the Eyes, a Kind of Gloominess mixed with Wildness. And I remember one said, on seeing some of his most famous Pictures at *Florence*, "That he thought he excelled in painting a Kind of Enthusiasm, which might be mistaken for the Effect of new Wine, because of the misty Swimming he gave to the Eyes". Had he staid longer at *Rome*, he might have improved greatly, considering his Diligence and Application; but being naturally timorous, he was discouraged by the great Perfection that School had attained to; and despairing of ever being able to come near to it, he returned to *Florence*, pursued the Way of Painting to which his natural Genius had at first led him, and produced several Pictures, which, if they do not shew great Genius, but rather Labour and Poring, do at least evidence Accuracy and Correctness.

Corregio.

CORREGIO's Genius appears in all he has done, that wonderful Greatness of natural Genius, and fine Taste of Beauty, which was able, without any Assistance, to rise to a most sublime pitch of Perfection. 'Tis no Wonder he was not altogether correct, not having any Assistance from the Antique, nor indeed from any Master. How far was he superior in his Taste to the *German* and *Flemish* Painters by means of a better, a nobler, and more elegant Turn of Mind! and he seems only to have fallen short of *Raphael* in Correctness of Design, for want of the same Helps from the Antique, which *Raphael* had. There is in most of his Pieces something of Greatness, even above *Raphael* himself; and his Taste of Grace and Beauty is, tho' quite different from that of *Raphael*, yet not less agreeable and charming. He was excellent at fore-shortening Figures, and his Pictures abound with Instances of it. It seems, he looked on that as a very difficult Part in Painting, had studied it much, and understanding it well, liked rather too much to shew his Skill of it. History hardly affords a greater Instance of Strength of Genius, than in this excellent Painter: For all his Sweetness and Greatness, considering his Circumstances and Education, can be ascribed to nothing else but to a very rare natural Stock of these excellent Qualities. But having already said a great deal of him in another Place, I shall only add here, that one sees, or rather feels very remarkably in his Pieces, the delightful charming Effects of a fine Genius exerting itself naturally, without Constraint, Violence, or Affectation, as Nature itself directs and moves. He had no other Master but Nature; he imitated nothing but Nature; but by a happy natural Genius he well knew how it ought to be copied, or how to distinguish between the Parts that ought to be emulated, and those which not being agreeable in Nature itself, can never be render'd so in Imitation.

Titian.

TITIAN was a great Observer of the rare and more agreeable Effects of the falling of Light upon Bodies, and of Colours whether local or reflected. And as *Michael Angelo* affected to shew his Knowledge of Anatomy, to the Study of which his natural Genius prompted him, so the other delighted in displaying his Intelligence of Light and Colours, and their most pleasing Appearances. He loved Show and Magnificence in Dress and Equipage, and in the Furniture of his House: He had naturally a voluptuous Eye, and rather sought after the Pleasures it is capable of receiving, than those which are more intellectual, pure, and remote from Sense. He had a Brother who imitated his Colouring very well; which is indeed very natural, warm, and agreeable; perfect Flesh and Blood: And he had a Son who came yet nearer to him, and many of his Scholars copied his Works so perfectly, that their Copies have passed for his own original Pictures. *Calver*, a *Flemish* Painter, imitated him well; but the best of them all was *Paris Bordone*. In general, his own Works are correcter in the Design, than those of his Imitators and Copiers, tho' he did not excel in that Part. His Taste of Landscape plainly shews his admirable Judgment in choosing from Nature the most beautiful Parts, and he remarkably avoided in his Performances what is called by *Italians* the *Triteria*. In fine, he was so excellent a Painter in respect of all that belongs to Colouring, and giving a true and pleasing *Carnagione*, as it is termed by Artists, that it may be said of him, that when *Michael Angelo* wished there had been

been as much Truth of Design in his *Danae*, as it has Beauty of Colouring, it was to desire a Picture more perfect than any that ever was painted by any Master.

THE Love of Magnificence discovers itself yet more evidently in *Paul Veronese's* Pictures, and he did really shew it in all his Conduct. He payed no great Regard to historical Truth, or the *Costume*, in his Performances, but chiefly studied to please the Eye by a fine Carnation, and rich Draperies. *Apelles* would certainly have desired him not to make his Pictures so rich, as he is said to have advised a Painter in his Time, whose Pictures glared with magnificent Apparel, Jewels, and other shining Ornaments, but were incorrect in the Drawing, and had very little Meaning.

Paulo Veronese.

TINTORET, of all the *Venetian* Painters, studied most after the Antiques. He took great Pains by studying Nature, the antient Remains, and by making Models in Clay of the Figures he intended to paint, to become correct in Design, which he preferred to excelling in the colouring Part; yet he imitated the Colouring of *Titian*, and often came very near to it. He despised the Over-finishings of the *Flemish*; and as he painted very fast; so Fruitfulness of Invention, Richness of Fancy, Force of Expression, great Warmth and Vivacity appear in his Pictures. As *Hannibal Carrache* observed, he was not always equal to himself, nor could that be well expected of one who painted so quick, and had so much Life and Sprightliness: However, he, like the other best Painters of all Ages, conversed much with all the learned Men of his Time; it is certain he painted rather for Glory than for the Love of Money; and in many of his Pictures, at the same time that there is a great deal of Fire, great Freedom and Readiness, there is also a Correctness in Design far beyond any other of the *Venetian* School.

Timoret.

I HAVE already said a great deal about the *Carraches*, who restored Painting when it was beginning to decline. One, I think, may see the melancholy cloudy Temper of *Hannibal* in all his Countenances: He was often displeased with his Works, even after he had bestowed very great Pains upon them; and therefore he frequently destroyed what he had almost finished, and begun afresh. The *Carraches* united their Talents in order to perfect the Art, and it was indeed only by such a Conjunction of many different Abilities and Accomplishments, that Painting could have been brought to such Perfection as it was by them. After laying aside all their Quarrels and Jealousies, they joined together in the firmest Friendship, and mutually assisted one another. And it is no small Honour to them to have founded so great an Academy, that produced so many excellent Masters. Let me only add, that tho' every one of the *Carraches* had his distinguishing Genius and Manner; yet they worked together so jointly, and in so friendly a Manner aided and assisted one another, that very good Judges have not seldom been mistaken in taking the Works of *Lewis* in particular for those of *Hannibal*. *Hannibal* however was Master, as it were, to the other two; and whatever other Accomplishments they were possessed of, their Perfection in Painting was chiefly owing to his Instructions and Assurances, as soon appeared after they were separated; for *Augustin* applied himself wholly to Engraving; and *Lewis*, when left to himself, quickly lost his first excellent Manner. *Hannibal* began first to form himself by imitating the Sweetness, Purity, and Graciousness of *Corregge*. Afterwards, he studied the enchanting Force of *Titian's* Colouring; but when he came to *Rome*, and had well considered the Greatness of the Antique, and of the Works of *Michael Angelo* and *Raphael*, he then began not only to design more correctly, but to form higher Ideas; and ever afterwards taking *Raphael* principally for his Pattern to copy after, his chief Endeavour was to unite with Nature a fine Idea of Beauty and Perfection, neither copying the common Appearances of Nature too servilely, nor soaring too high after something too far above Nature, or rather quite out of it. It is remark'd of him, that with all his Melancholy and Cloudiness, he had a great deal of Vivacity and Wit, and said very fine Things in Conversation; and this Temper led him frequently to amuse himself with painting *Caricature*, as they are called, or whimsical over-charged Countenances and Characters, a kind of Painting like what is called Burlesque in Poetry: *Felbien* mentions (13) a large Book of such Designs by him.

Hannibal Carrache.

GUIDO had three Manners; the First was stronger whilst he imitated his Master *Lewis Carrache*, the Second more agreeable, and the Third very negligent. There is indeed a great deal of Sweetness in his best Manner: But after all, what *Felbien* says of him appears to me very just. "He studied a soft gracious Way, but there is not Strength and Boldness enough in his Pictures: And withal, his Style is what is called *Manierato*; there is no great Variety in his Airs of Heads, Attitudes and Draperies". He has designed some Figures very well in the Labours of *Hercules*; but still he is too languid and soft even in these; and it was his own Temper. Three different Manners are rather more distinguishable in *Guido* than in any other Master; yet there is hardly any one in whom we may not discern his Beginning, Progress, and End, or three Manners: A first, which

Guido.

always hath a great deal of his Master, as even that of *Raphael* himself had of *Pietro Perrugino*; a second, in which his own Genius discovers itself with considerable Evidence and Force. And a last, which degenerates commonly into what is called Manner, because a Painter having studied Nature a long time, at last satisfies himself with the Habitudo he hath formed of imitating it, without giving himself the Trouble of more Study, or of acquiring new Ideas.

Albano.

ALBANO chiefly excelled in painting agreeable Women, Boys, and *Cupids*; not in painting Men. He formed himself not after the Antique, but after Nature entirely, after his Wife and Children; his Wife giving him all the Assistance she could by sitting to him in various Attitudes naked, and by placing her Boys before him in different picturesque Postures. One may see by his Works he was of a very light, easy, chearful Disposition. It is said, that tho' he painted Nudities, yet he was very modest and chaste: And Mr. *Bayle* has been at great Pains to prove this was often the Case with respect to the most lascivious Writers. Yet, generally speaking, this Rule will hold true; "As the Heart is, such will one's Studies and Employments be: As the Tree is, so are its Fruits."

Dominichino.

DOMINICHINO, preferred by *Poussin* (14) to all for painting the Passions, those especially of the rough, fiercer Kind, spent a great deal of Time in studying and digesting his Plan before he took his Pencil, and began to compose. He had applied himself with great Diligence to all the Arts that have any relation to Painting, to Mathematics, Architecture, Philosophy and Poetry, and he conversed much with the Learned. He thought he had got over the chief Difficulty, when he had once formed a Plan of his Works that pleased him: And because he judged it impossible to paint any Passion well without feeling it, he used to take all proper Methods to work himself into the Passion he had a Mind to represent; but when he did so, he used to shut himself up in some very private Place; for having been more than once surprized in those Studies, he was imagined to be subject to mad Fits. *Annibal Carrache* happening to come upon him unawares, when he was painting the Martyrdom of Saint *Andrew*, and finding him in a violent Fit of Passion, because he was just then going to represent a Soldier threatening the Apostle, owned he had learned a great deal from him in that Moment. His Pictures are not much admired by those who do not seek for Entertainment to the Mind; but better Judges have the same Opinion of him with *Poussin*, who reckoned him one of the best, that is, one of the most instructive and moving Painters. He painted in that Way; that is, he delighted most in expressing and moving the Passions, because he had a just Notion of the noblest Uses and Ends of the Art, and was himself a very assiduous Student of human Nature, and of all the Authors who excelled in painting moral Life.

Salvator Rosa.

WHO does not see in *Salvator Rosa's* Pictures, the Savageness of his Imagination? His Genius led him most strongly to paint Battles. He painted likewise *Pasages* and Sea-ports; but always in a whimsical, wild, and savage Taste.

Pietro da Cortona.

PIETRO DA CORTONA'S Pictures are, as he is said to have been, lively, ingenious, easy, agreeable. He wrought with great Expedition, Warmth, and Enthusiasm, and succeeded best in great Compositions, the *Tout-ensemble* of which is always very noble as well as pleasing: Tho' painting fast, and in a Fit of Enthusiasm, as it were, he was not correct in his Design, nor always true in his Expression, yet his Pictures are very great and entertaining. He was in his natural Temper very prompt and *vif*, as the *French* call it, and yet very engaging: He was such in his Conversation, and such also are his Pictures; they are the true Image of his Mind.

Reubens.

REUBENS failed in what regards Taste of Beauty, and very often in Design; his lively, great Mind not permitting him almost ever to mend or change what he had done: All the Errors he committed, he was transported into them by the Rapidity and Impetuosity of his Genius. He improved a little by seeing the Pictures of the *Lombardy* Painters; but still his first Notion of Beauty maintained the Ascendant: He always continued to paint *Flemish* Faces and Proportions: Tho' he esteemed the Antique and *Raphael* exceedingly, yet he never imitated them; on the contrary, had he copied the Statues of *Apollo*, *Venus*, *Hercules*, the dying Gladiator, or any other of the famous antient ones at *Rome*, one could not certainly have known them, so much would he have disguised and changed them in Consequence of his own very different Taste. His great Freedom is extraordinary: "But hence proceeded his Incorrectness, not in Design merely, but likewise in Colouring," as

(14) C'étoit dans le tems que la plupart des jeunes peintres qui étoient à Rome, attirés par la grande réputation ou étoit le Guido, alloient avec empressement copier son tableau de *Martyre de Saint André*, qui est à Saint *Georges*. Le *Poussin* étoit presque le seul qui s'attachoit à dessiner celui du *Dominiquin*, lequel est dans le même endroit, et il en fit si bien remarquer la beauté, que la

plupart des autres peintres, persuadés par ses paroles, et par son exemple, quitterent le Guido pour étudier d'après le *Dominiquin*. — Il regardoit le *Dominiquin* comme le meilleur de l'école des *Caraches*, pour la correction du dessin, et pour les fortes expressions. *Felibien sur les vies*, &c. T. IV. p. 17.

"as *Felicien* and others have observed, the Tints of his Carnations being often so strong, "and so separated the one from the other, that they seem like Spots". He was a very uncommon Genius, had a very warm and lively Imagination, and was withal very learned, extremely well acquainted with the best Authors, and with Mankind. I have often wished to have seen two Treatises, which he is said to have left behind him in Manuscript: It is, no doubt, a very great Loss to the Science that they have not been publish'd; one was about the proper Use that may be made of Statues in Painting, and the other contained Observations upon Perspective, Symmetry, Anatomy, Architecture, and upon the Actions of the human Body, and the Expressions of the Passions, all which he had himself designed agreeably to the best Descriptions of antient Poets. He had likewise collected from *Homer*, *Virgil*, and other Poets, Descriptions of Battles, Shipwrecks, Festivals, Entertainments, Games, and of all the different Employments and Diversions of Mankind, together with some Allegories and Fables, all which he had compared with Pictures of *Raphael*, and other great modern Masters representing the same or like Subjects. In fine, his Learning, and his natural Fire, and Freedom of Mind, appear in his Works, and are indeed highly admirable; but a good Taste of Beauty, and of the Antique, is wanting. His Paintings in the *Banqueting House* are justly reckoned his Master-piece, and do indeed shew a vast Imagination, and a very sublime grand Genius.

THO' he himself followed his own Taste, yet he advised his favourite Scholar *Vandyck*, to go to *Italy* for his Improvement; where, having studied the Works of *Titian*, he soon became a more agreeable Colourist than his Master *Reubens*. He attended principally to *Titian's* masterly Portraits, and quickly became one of the best Portrait Painters that ever was; but he did not possess Design, and the other Qualities necessary to historical Composition, to an equal Degree of Perfection. His Portraits are well known in *England*, and will ever be admired by all who like what is genteel, natural, easy and lively: 'Tis said he was very open, free, genteel, and natural in his Conversation, and had an admirable Talent at entertaining those whom he painted, in order to produce them in their genteel, easiest, and most agreeable Likeness.

Vandyck.

I SHALL conclude with *Nicolas Poussin*, with whom died all the greater Talents necessary to good historical Painting: For *Carlo Marratti*, commonly called the last of the good Painters, tho' indeed his Idea of Beauty is something peculiar to himself, and never fails to please at first Sight; yet, when well considered, it appears languid; and there being very little Diversity in his Airs of Heads and Countenances, his Pictures soon fatigue and cloy.

Carlo Marratti.

"*NICOLAS POUSSIN*, says the ingenious Author of the Reflections on Poetry and Painting, was justly called by his Contemporaries *Le Peintre des gens d'esprit*, "or, a Painter for those who look for Entertainment to their Understanding, by Truth, Science, Learning, Correctness, and good Disposition in Pictures, or for Exercise to their Passions by just Force of Expression": In all these did this excellent Scholar, and accurate judicious Painter, eminently excel. Had he been a better, that is, a more agreeable Colourist, he would have been inferior to none of the Painters of any Age in which the Art hath flourished. He was well versed in all the best Authors, and in Geometry, Anatomy, Architecture, and all the Sciences, the Knowledge of which is necessary to make an able Composer in Painting, or a polite Scholar. At first, he studied the charming Colouring of *Titian* very much; but in Proportion as he improved in Taste and Knowledge, he more and more attached himself to what regards the Truth and Justness of Drawing, which he must have considered to be the principal, the most essential Part of Painting; and for which the best Painters, says *Felicien*, "Have ever abandoned the other Parts, so soon "as they had attained to a true Idea of the chief Excellence of the Art". This great Painter, after having made very considerable Progress in all the Parts of Learning and Philosophy, in the Study of human Nature in particular; in order to perfect himself in the Art of Painting, applied himself principally to the Study of the Antiques, and of *Raphael's* Pictures and Designs. It was upon these excellent Models that he formed his Ideas of Composition, and his Style in Painting. In his Pictures we see all the Evidences and Advantages of Judgment, and a well regulated Fancy: No Painter ever took greater Pains to improve his natural Genius and Abilities than *Poussin*, and to acquire the Science requisite to make Painting truly perfect by being truly useful. He perfectly well understood every thing that is necessary to make a great Composition, or judicious Ordonnance in Pictures. He could distinguish what would be superfluous, and only produce Confusion in a Piece, from what was proper to the Subject; and would set it in its best Light, by making the principal Figures appear to the greatest Advantage; insomuch that in his Pictures there are neither too few nor too many Figures, and they are all agreeably disposed, and properly employed, with relation to the main Subject, or the Action that is principally represented. "Of this, "says *Felicien* (15), his Seven Sacraments, and the Picture representing the striking of the

Nicolas Poussin.

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"Rock,

(15) *Entretien sur les vies & sur les ouvrages de Peintres*, Tom. IV. p. 17

" Rock, are a sufficient Proof; for in all these, all the Parts admirably contribute to the
 " Perfection of the Ordonnance, and to the agreeable Disposition of the Figures, as well
 " proportioned Members serve to render a Body completely beauteous. What Beauty,
 " what Grace is there in his Picture of *Rebecca*? One cannot say of *Poussin* what *Apelles*
 " said to a Painter of his Picture of *Helen*, that not being able to make her beautiful, he
 " had painted her very richly arrayed; for in that Picture her Beauty is the more striking,
 " that her Attire is very simple and plain: He hath in it, and almost all his Pieces, carefully
 " observed the Decorum: And as for his Skill of human Nature, and his natural Disposition
 " to moral Science, that sufficiently appears in his Works; for no one more esteemed
 " the Painters who excelled in that Part, than he did, and all his Expressions are true without
 " any Exaggeration. He hath painted all the different Passions of Mankind in all their
 " various Tones and Modifications (15). His Figures do indeed speak to and most effectually
 " touch the Heart. His Learning shews itself in the strict Regard to the *Costume*,
 " with which he always painted in every Circumstance. He hath been accused, saith
 " *Felibien*, of having preferred the Antique to Nature; but if those who say so, acknowledge
 " that one cannot copy after more elegant and beautiful Proportions than those of
 " the Antique Statues; and that the ancient Sculptors set themselves to attain to Majesty
 " and Grace in their Attitudes, by their great Correctness, and the Delicacy and Simplicity
 " of all the Members in their Figures, avoiding carefully every thing that lessens the
 " Beauty of Parts, or of the Whole; are not these the properest Models for Imitation?
 " And can the Antiques be praised without inducing one to copy after them? But 'tis said,
 " One ought to know how to paint them without giving painted Figures the Dryness and
 " Hardness of Statues: This is, certainly true, and one ought, besides that, to give particular
 " Attention to the different Effects of Light upon Marble and other hard Substances, and
 " upon natural Bodies, real Flesh and Blood, and real Stuffs or Silks; and hath *Poussin*
 " made Men and Women, in any of his Pieces, of Brass or Marble, instead of Flesh? He
 " knew that in order to make the most graceful, beauteous, and well proportioned
 " Bodies, there were no better Models to be studied and imitated than the Statues and
 " Bas-reliefs of ancient Artists, those Master-pieces of Workmanship, which have ever been
 " so highly admired by all the Intelligent; and which, ever since the Art was at such a
 " Degree of Perfection as to have been capable of producing them, all Artists have
 " thought it the best thing they could do to copy after them, and endeavour to come as
 " near to their Excellence as possibly they could. *Poussin* was not so presumptuous as to
 " imagine, that by his own Genius he could form such perfect Figures as the *Venus* of
 " *Medicis*, the *Gladiator*, the *Hercules*, the *Apollo*, the *Antinous*, the *Wrestlers*, the
 " *Laocoon*, and the other celebrated Pieces of ancient Art, that are yet preserved to us in
 " *Italy*. He likewise knew, that it was impossible to find any where such perfect Bodies
 " of Men and Women as Art had formed by the Hands of those excellent Masters, to whom
 " the Manners and Customs of their Country had furnished all the most advantageous and
 " favourable Means of making a fine Choice of Nature: And that therefore, without
 " studying and following these Models, a Painter would unavoidably fall into many Faults;
 " as indeed all those have done, who studying Nature alone, took indifferently for their
 " Models all Sorts of Persons, as they chanced to present themselves to them, without once
 " thinking of shunning what was defective, ill proportioned, imperfect or unbeautiful.
 " One sees in *Poussin's* Pictures, that he made a proper Use of those admirable Remains of
 " Antiquity, and followed them in his Choice of Proportions, in Simplicity, Correctness,
 " Beauty and Majesty, and even in the Disposition of his Draperies, without falling into
 " any thing that inclines to the Hard and Dry. He understood how to take Assistance
 " from them, whether in representing Divinities or Mortals, having himself entered into
 " the Spirit and Taste of ancient Artists, who have so carefully distinguished their Gods,
 " Heroes, and more ordinary Men. He knew like them how to characterize Persons of
 " all Ranks and Conditions of Life, of all Tempers and Dispositions; and to all this he
 " has added a very considerable Intelligence of the Effects of Light and Colours, as they
 " are diversified in Nature by different Causes". In fine, his manly Temper, his Accuracy,
 " his penetrating solid Judgment, and his high Idea of the moral Uses to which Painting
 " might be rendered conducive, and for which it ought chiefly to be employed, appear clearly
 " in all his Performances, and will ever exceedingly recommend them to all who have just
 " Notions of the supreme Excellence, to which Painting ought to aspire. In his Works,
 " without going any farther, we sufficiently see to what excellent Purposes Painting may be
 " employed, and what divine Lessons the Pencil is able to convey in the most entertaining
 " forcible manner.

WHETHER these Observations are just or not, must be left to the Judgment of those
 who are acquainted with the Works of those Painters who have been mentioned: They
 are merely intended by way of Specimen to shew what it is that Students of Painting
 ought chiefly to look for in Pictures; or to point out the Marks and Characteristics, by
 which they ought to endeavour to be able to distinguish the Works of different Masters. I

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need not tell my Readers, that there is hardly any Master, who hath not done some bad, or at least indifferent Pictures; and therefore one ought not to form a Judgment of a Master from one Picture, but from many of those which he did when he was at his greatest Perfection, or from the general prevailing Excellencies of his best Pieces, in which he hath not copied after any one, but followed his own Genius, Temper and Taste.

LOMAZZO, in his Treatise on Painting, and his Temple of Painting, hath gone several different Ways to work in order to give an Idea of the distinguishing Characters and Turns of several Painters. He likens one to one Poet, and one to another. He allots a different Planet to each, agreeably to the then received Opinion of the different Influences of the Planets upon Mens Dispositions and Temperatures of Mind, as well as of Body. He gives every one, in another Place, a different Animal for his Attendant, as a Symbol of his peculiar Character; and elsewhere, he imagines a Temple with seven Pillars variously constituted and adorned, to represent the distinguishing Excellencies of seven great Masters. I have copied in the Notes the Substance of what he has said of the principal Painters (16). And I shall only observe here, that he, and *Scannelli da Forlì* after him, have remark'd, that as amongst the ancient *Greeks*, so amongst the Moderns, the essential Qualities of a good Painter were divided amongst several Masters; and that in order to make two perfect Pictures, one, for Example, of *Adam*, and another of *Eve*, the two most perfect human Bodies that ever were, *Adam* must have been designed by *Michael Angelo* (17), and coloured by *Titian*, all the Proportions being taken from *Raphael*; and *Eve* must have been designed by *Raphael*, and coloured by *Corregge*. Such two Pieces thus drawn and coloured, would be the most perfect Pictures, say they, that ever were painted.

IF I durst attempt to imitate that beautiful masterly Passage of *Lucian*, in his Book of Images, to which I found it so difficult to do Justice in Translation, wherein he describes the different Talents of ancient Masters, by calling upon them to lend each the Strokes for which he was most renowned in any of his Works, in order to make the Picture of a perfect Woman; I think I could point out what I would require from *Raphael*, *Leonardo*, *Michael Angelo*, *Corregge*, *Hannibal*, *Guido*, *Dominichin*, and all the most famous modern Masters, in order to make a perfect Piece. But I rather chuse to endeavour to give an Idea of their distinguishing Abilities, by naming Subjects, according to my Idea of them, suitable to the Genius of each, and which they either have, or would have executed to very great Perfection, had they set about it.

I WOULD have chosen to have had from *Leonardo da Vinci*, several Drawings, one representing the Holy Supper, the divine Author of our Religion with all his Apostles about him, instituting that holy Rite, by which Christians were in all Ages to commemorate his Goodness in dying for them; and together with that several others, in which various Characters of Men, of great Men more particularly, were represented: *Thesus*, for Example, founding the Democracy at *Athens*; *Cato* refusing to consult the Oracle whether he should adhere to the Interests of Liberty and his Country, whatever it might cost him, or abandoning them, live an inglorious Life; and saying, *Nature hath implanted in every Man an Oracle, that clearly points out what is Duty*, to all who consult it, or will hearken to its Voice, &c. And with these not a few Caricatures.

FROM *Raphael* what can one wish for, that is more instructive than his Cartoons, or more sublime than his Transfiguration? But his School of *Athens*, and his *Parnassus*, well deserve a Place in a Library, and would make the finest Ornament for the best furnished one. To *Raphael* every great and graceful Subject was proper, and I should have chosen

Lomazzo takes different ways, to describe the different Qualities of the more famous Painters.

What different Qualities here require to make a perfect Picture.

The different Qualities of the modern Painters might be represented as Lucian does those of the ancient ones.

An Attempt to do it in another way, by assigning to each of them a Subject suitable to his peculiar Genius.
To *Leonardo da Vinci*.

To *Raphael*.

(16) Perche si vede che *Leonardo* ha espresso i moti, & decoro di *Homero*, *Polidoro* la grandezza, & furia di *Virgilio*, il *Bonarotto* l'oscurità profonda di *Dante*, *Raffaello* la pura Maestà del *Petrarca*, *Andrea Mantegna* l'acuta prudenza dell' *Sanzauro*, *Titiano* la varietà dell' *Arnolfo*, & *Gaudenzio* la devozione che si trova espressa ne' libri di *Santi*. *Lomazzo* della Pittura, p. 283. Et fra moderni si vede per la maestà, & bellezza, in *Raffaello*, per la furia & grandezza nel *Raffaello*, per la cura & industria in *Perino*, per la gratia et leggiadria nel *Mazzolino*, & per la fiera in *Polidoro*, &c. p. 287. Ot *Raphael* and *Michael Angelo*, p. 291. Guardisi ancor il pittore che per dimostrarsi perito nell' arte dell' Anatomia non esprima in tutti i corpi tutti i muscoli che l'Anatomista trova, quando esercita l'arte sua ne' corpi naturali, come fece *Michael Angelo*, ma imitando in ciò il prudentissimo *Raffaello* seguiti la natura, la quale in *Ercole*, &c. See his *Temple della Pittura*, p. 7, 9, 10. where he compares them with the ancient Masters, and shews that the more essential Qualities of good Painters were in like manner divided amongst the Antients and Moderns. L'istello si puro osservar ne gli

antichi. p. 15. *Polidoro*, *Michael Angelo*, & *Raffaello*, per abbellire la nostra maniera moderna al pari della antica. Et cio con grandissimo giudizio, &c. p. 40. Governatori di pittura sono simili a quelli de i Cieli. — p. 42. *Michael Angelo* formato del metallo del primo Governatore. — Imitatore di *Dante*. — *Gaudenzio* formato del metallo del secondo Governatore. — *Polidoro* del terzo. — *Leonardo* del quarto. — *Raffaello* del quinto. — *Andrea Mantegna* del sesto. — *Titiano* del settimo. — Eritori contrari. — p. 45. Animali dedicati a Governatori della pittura. La onde anco gli antichissimi *Matematici Babilonni* i quali attribuirono a ciascuno de i pianeti un animale di natura a lui conforme, come a *Saturno* il Drago per la terribilità, a *Giove* l'aquila per l'altezza, a *Marte* il Cavallo per la fiera, al *Sole* il Leone per la fortezza, al *Mercurio* il Serpe per la Prudenza, alla *Luna* il Bue per l'humana, a *Venere* attribuirono l'huomo per la ragione, con la quale egli che nasce animale ragionevole dee reggere e moderare tutti i suoi affetti, &c.

(17) *Lomazzo* Tempio della pittura, p. 60. So *Scannelli da Forlì* il microcolmo della pittura, p. 68.

to have had all the Muses, all the Graces, all the Virtues, painted by him, but with their ancient Symbols and Attributes; the Choice of *Hercules*; the Continnence of *Scipio*; all the great and generous Actions of ancient Heroes; and the whole History of our Divine Teacher and his Apostles; and, together with these, all the pleasant Legends about *Sta. Cecilia*.

To Giulio Romano. *GULIO ROMANO* should have painted for me the monstrous Audacity of the Giants, and *Jupiter*, by his almighty Thunder, discomfiting their impious Enterprize. He should rather have painted for me profane than sacred History; and in that, whatever required the profoundest Learning, and the greatest Strength, or rather Fury of Imagination. *Homer* he loved; and he should have painted for me the whole *Iliad*; his Battles more especially.

To Jean d'Udina, Perino del Vaga, &c. FROM *Jean D'Udina*, *Perino del Vaga*, *Mathurino*, and *Ligorio* (18), I should have had Copies after all the Antiques, containing a whole System of the ancient Mythology, and all their more remarkable Rites and Customs, civil or religious; all their Ships and Gallies, Instruments of War, Standards, Trophies, &c.

To Michael Angelo. *MICHAEL ANGELO* should have been employed by me to represent the Labours of *Hercules*, and to have adorned a School of Exercises with *Forze Academiche*, with Postures of Strength and Activity, that shew all the Muscling of the human Body. I would rather, however, have chose Statues from him than Pictures; and he should have done for me all the ancient Heroes, Patriots, and Legislators, as they themselves, and the ancient Statues of them, are described; *Moses* in particular. Before he began, and while he was meditating such Subjects, I would rather have had him study *Homer* and *Virgil* than *Dante*.

To Titian. *TITIAN* should have done for me many Portraits, very many Landscapes, and the whole History of *Venus*, from the ancient Poets.

To Paul Veronese. *PAUL VERONESE* should have done me one Festival or Coronation-Procession, in which I would have allowed him to bring out all his vast Stock of rich Draperies.

To Corregge. From *Corregge* I would have demanded the Graces attending *Apollo*, playing upon his Harp, and civilizing savage Beasts by his divine Musick. *Corregge* should have done for me the Holy Family, and the Light should have come from the divine Infant; not common, but celestial Light. *Corregge* should have painted for me a *St. John*, in the sublimest Enthusiasm, composing the *Apocalypse*, with an inspired Pen, that seemed to be moved, not by his Direction who held it, but by an invisible Agent; the holy Man himself being, as it were, quite out of the Body, and filled with the Holy Ghost.

To Hannibal Carrache. *HANNIBAL CARRACHE* should have painted for me just what he has done in the *Farnese* Palace; and out of the Sacred Writings, the Taking down of our Saviour from the Cross, the Veneration of the holy Men, mingled with deep Sorrow, the tender Compassion and devout Meltings of the good Women, the pious inexpressible Grief of his blessed Mother, who is not, however, without Hope, but believes his Resurrection.

To Guido. FROM *Guido* I would have desired a Morning; a gay, sprightly Morning; *Phæbus* in his Chariot, attended by the Graces, and the Hours going before perfuming the Air with Roses.

To Guercchin. *GUERCCHIN* should have done for me a black, cloudy one, heavily bringing on some direful Day, big, as it were, with the Fate of *Cato* and of *Rome*. *Guido* should have done for me divers Animals, and several faint languishing Damscels: *Guercchin* a gloomy Night, Spectres, and frightful Forms.

To Albano. *ALBANO* should have painted for me *Venus*, with many *Cupids* sporting about her, in wanton, gay, amorous Attitudes; or *Diana*, with her attendant Nymphs, all in the Dress of Huntresses; the Rapes of *Europa* and *Proserpina*, and several other poetical Fables.

To Dominichino. BUT from *Dominichino* I should have intreated a whole Set of Tragedies; Pictures representing all the great and strong Passions; several Martyrdoms of Saints; and *Iphigenia*, *Ajax*, *Clytemnestra*, *Orestes*, and all the Subjects of the great ancient Tragedians.

To Andrea del Sarto. *ANDREA DEL SARTO* should have done for me the Descent of the fiery Tongues, and miraculous Gifts, upon the holy Apostles. P A R.

(18) Il y a plusieurs volumes deffinez de sa main dans plus aujourd'hui. Entre celles qu'il a recherchées avec la bibliothèque du duc de Savoye, ou les curieux pour- soïn, on voit toutes sortes de vaisseaux qui étoient ancienne- ment en usage. *Felicien*, T. 3. p. 111.

PARMEGGIANO should have painted for me several tender, soft, pleasant, melting Stories; any thing that gently touches the Soul. To Parmeggiano.

TO *Poussin*, however, would I have left it to paint me an *Arcadia*, just as he hath done it. For in a charming romantick Country, there is placed in the middle of a Field, the funeral Monument of a beautiful *Arcadian* Girl, who died in the Flower of her Youth, as is known by her Statue laid on her Tomb after the manner of the Ancients, and this short Inscription, *Et in Arcadia ego*; which leads two young Men and two young Women decked with Garlands of Flowers to very serious Reflections. They seem not a little surprized to find this mournful Monument in a Place where they came not to seek for any such grave melancholy Object. One of them points out the Inscription to the others; and one sees in all their Countenances Joy and Cheerfulness expire, and deep Sorrow beginning to seize them. One can hardly help imagining he hears them speak out their Thoughts about cruel Destiny, which neither spares Youth nor Beauty, and against which the happiest Climate, the most enchanting Country, affords no Security. To Poussin.

NOT contented with this, from his admirable Pencil, he must have done for me all the religious Institutions of Christianity; and also Subjects of a very different Character; as *Moses* delivering the famished *Israelites* by Manna from Heaven, or by Water from a Rock, in a barren, parched Desert.

GASPAR POUSSIN should have done for me a Variety of pleasant beautiful Landscapes, from his own fine Imagination. To Gaspar Poussin.

AND *Salvator Rosa* should have painted for me several Battles, and a great Variety of wild savage Prospects. To Salvator Rosa.

TEMPESTA should have drawn for me a Hurricane at Sea, frightened Mariners, and the Ship ready to be shatter'd into Pieces, or sink to the Bottom. I should have desired from *Cassiglione* and *Mola* a great Variety of Animals. To Tempesta.

AND from *Reubens*, Satyrs, *Silenus* quite drunk, *Bacchante* and *Saturnalian* Festivals. To Reubens.

PIETRO DA CORTONA should have done for me all the Battles of *Alexander*. To Pietro da Cortona.

AND *Tintoret* the whole History of *Venice*, its Foundation and remarkable Deliverances. To Tintoret.

FROM *Holbens* I should have demanded many Portraits; more from *Rembrandt*, and yet more, of the fair Sex especially, from *Vandyck*. To Holbens, Rembrandt, and Vandyck.

AND thus I should have had Pictures for all the noble Uses of Painting; to preserve the Memory of Friends; to represent the Characters of ancient great Men; to raise my Imagination, move my Passions and Affections of every kind, in a truly wholsome and moral Manner; and to instruct me in the profoundest Secrets of the human Heart, in all its various and complicated Workings and Motions; to convey agreeable Images, and soothe my Mind; or to rouse it, and awaken great and strong Thoughts: Pictures to compose me into Meditation, or to refresh and cheer me after Study and Labour: Pictures to compare with the finest Descriptions of the best Poets of every kind; and Pictures to enforce the sublimest purest Doctrines of moral Philosophy, and true Religion: Pictures wherein to study the visible Beauties of Nature, and all the charming Effects of variously modified Light and Colours: And Pictures in which I might view myself, and contemplate human Nature as in a moral Mirror: Pictures of as many Kinds as there are of Poetry; Lyrics by *Raphael* and *Correge*; Epick by *Giulio Romano*; Tragedy by *Dominichino* and *Poussin*; Comedy and Satire by *Reubens*; rural Beauties by *Titian*, with *Venus*, her Cupids, Nymphs, and Lovers; Descriptions of Characters by *Leonardo da Vinci*; Fables and Allegories by *Guido* and *Albano*; great Feats of Heroes by *Michael Angelo*; Love or tender Tales by *Parmeggiano*; and melancholy gloomy Ideas by *Andrea del Sarto*, or *Hannibal Carrache*. And by way of Contraste to a sublime and fine Taste of Nature and Beauty, I would have had a few Pictures of *Carravaggio* of common ordinary Nature (19). To Michael Angelo Carravaggio.

I HAVE

(19) To justify what I have often said of that Painter, I shall take a Quotation from *Fabius*, T. 3. p. 104. Mr. Poussin ne pouvoit rien souffrir du Caravage, &c. disoit qu'il estoit venu au monde pour detruire la peinture; mais il ne faut pas s'enonner de l'averfion qu'il avoit pour lui: Car si le Poussin cherchoit la noblesse dans ses sujets, le Caravage se laissoit enporter à la verité du naturel tel

qu'il le voyoit: Ainsi ils estoient bien opposez l'un à l'autre. Cependant si l'on considere en particulier ce qui depend de l'art de peindre, on verra que Michel Angelo de Caravage l'avoit tout entier; j'en tends l'art d'imiter ce qu'il avoit devant ses yeux. Le Caravage a eu les sectateurs Manfredi &c. le Valentin, &c.

An Essay on the Rise, Progress,

I HAVE been all this while venturing, perhaps, too far, or taking too much upon me; but wherein I am wrong or mistaken, I shall be glad to be set right. And if I, by my Boldness, shall put others upon considering Pictures in another more profitable Way than the greater Part of those who are called, or love to be called *Virtuosi*, do; without any Prepossession, or blind Attachment to great Names and Authorities, I shall gain one of the main Points I have in View in this Essay.

Remarks on the accounts given of the ancient Remains of Painting.

IT only remains that I say something about those Pieces of ancient Painting now engraved. And I think I need not make any Apology to the Lovers of Antiquity, for publishing those curious Remains, that heretofore have been quite neglected; tho' they are, surely, in respect of their Antiquity, a very valuable Treasure; as much so, at least, as any thing can be merely on that Account. To such this must needs be a very acceptable Collection. Far less need I make any Apology to the Lovers of Painting, for giving to the Publick good Engravings of ancient Pieces of Painting, that were highly esteemed by the greatest modern Masters, and from which they received great Assistances. The few of them that have been formerly engraved (the *Venus*, the *Rome*, and the *Marriage*) are so sadly done, that it was necessary, in Justice to the Antients, to publish them in a truer Light. 'Tis no Wonder that those who had nothing else of ancient Painting to judge by, but the bad Prints of these Pieces, have hitherto entertained no very high Idea of the ancient *Roman* Painting, or at least of the Remains of it.

The best Reason for publishing them.

I HAVE, indeed, chiefly published them along with this Essay, that they might serve by way of Evidences to prove that the Accounts given in it of ancient Painting are not exaggerated. We have no Reason to think that ancient Writers magnified Matters, when they so highly commend the ancient *Greek* Painters for all the more essential Qualities of good Painting. There are indeed no Remains of *Greek* Painting; but how can we doubt of their Fidelity and Impartiality in their Accounts of them, since there are Statues, Bas-Reliefs, Intaglias, Cameos, and Medals, to vouch sufficiently for the Truth of what they have said, at the same time, concerning these Sister Arts? of which it is hardly possible to be an intelligent Judge, without being equally capable to form a very just and true Opinion of Painting. But these Remains now published from excellent Drawings, with the greatest Exactness, put this Matter beyond all Doubt; for they shew what *Roman* Painting was, if not at the Time of *Augustus*, yet in After-times, when the Art is said to have been in greater Perfection than it was at that Period.

What may be concluded from them, concerning the Perfection of Painting among the Greeks.

AND from them we may judge what the *Greek* Painting was, since the *Roman* at no Time was reckoned, by the best *Roman* Judges, who had seen several of the most celebrated *Greek* Pictures, equal to the *Grecian*: And these Pieces, however beautiful, can by no means be reckoned the best Performances of *Roman* Masters, or Masters of whatever Country, who painted at *Rome* in the Time of the better Emperors, that is, of those who most loved and encouraged the Arts; being done upon the Walls and Cielings in the subterraneous Apartments of great Palaces, built by *Titus*, *Trajan*, or the *Antonines*; where it is not likely that the better Masters would have been employed, or, if they were, that they would have exerted themselves so much, as in doing capital Pictures for the Ornament of Apartments of greater State and Magnificence, and that were oftner visited.

I SHALL now give some Account of them in the Order they are here annexed. As to the Colouring, I have added some number'd Sketches, by which that will be better understood, than by any Description. He who would have a fuller Account of it in Words, will be satisfied by having recourse to *Bellori's* Account of the Paintings found in the *Sepulchro Nasonis*, and other subterranean Places at *Rome*; for all the Remains of Painting that now subsist, are much the same in that respect, as he describes those he has published from *Bartoli's* Drawings. I have an excellent Copy of the *Marriage*, just as it is at present. The famous Collection that belonged to the *Massimi* Family at *Rome*, and was justly reckoned by all, Strangers as well as *Italians*, one of the greatest Curiosities at *Rome*, is now in Dr. *Richard Mead's* Library: And there one may see the Colouring of the ancient *Roman* Paintings exactly imitated by *Bartoli*; these Drawings having been faithfully done by him from the Originals, at the Time they were discovered, or while they were very fresh. But, which will be yet more satisfactory to the Curious, Dr. *Mead* has lately got some of the best and most entire, well-preserved Pieces of that Kind that were at *Rome*, from the same Palace of the *Massimi*. There they had been long kept as an invaluable Treasure, that was never to be parted with by the Family: But now these admirable Rarities are in the Possession of one of the best Judges, and greatest Encouragers of polite Literature, and all the ingenious Arts, in *England*: To whose elegant Library, and most valuable Collection of Pictures, Drawings, Medals, and other Curiosities, all the Lovers of the Arts have very free and agreeable Access.

I. & II.

THE first in Order represents *Rome*; the second *Venus*, or *Desidia*, or *Voluptas* (20): The Originals are in the same Apartment; the one over-against the other in the *Barberini* Palace at *Rome*. I have placed these two first, because we are told by *Dion Cassius* (21), That the Emperor *Adrian* built a Temple at *Rome*, dedicated to *Rome* and *Venus*; in which the Images of both were placed upon magnificent Thrones. And it is not improbable, that this Painting of *Rome* was taken from that Statue (22). There is a Statue of *Rome*, with almost all the same Symbols, in the Capitol at *Rome*.

THESE two ancient Pieces, according to the Tradition at *Rome*, were found in a subterraneous Apartment, thought to belong to the *Circus of Flora*, in digging to lay the Foundations of the present *Barberini* Palace. The *Venus*, or *Voluptas*, with the *Cupid* added by *Carlo Maratti*, is in Breadth nine *Roman* Palms, and in Height eight and one half. The *Rome* is in Height eight, and in Breadth nine. It puts me in Mind of the many grand Epithets given to *Rome* by the Poets and other Authors, and of many fine warm Addresses to her (23). These two, we are told by a very good Author, passed, for a considerable Time, the one for the Work of *Raphael*, and the other for that of *Correge*.

THIS ingenious Author's Account of the ancient Paintings he had seen is worth our Attention; and therefore I have copied it into the Notes, in his own Words, the Language being universally understood (24).

THE

(20) Vide *Montfaucon's Antiquities*.

(21) *Dion*, p. 789, &c.

(22) See the Description of this *Rome* in *Montfaucon*, b. 2. c. 5. part 2. where he likewise describes another ancient Picture of *Rome*, dug out of the Ground near the Amphitheatre.

(23) See in particular *Rutilii Galli Itinerarium*. How *Rome* was commonly painted or represented by Statues, and in Medals, we learn from *Claudian de Prob. & Olyb. Conf. Paus.*

*Isa triumphatris qua possidet aethera regnis,
Affluit, inuicta ritus imitata Minerva.
Nam neque caesarem crinali stringere cultu
Colla, nec ornatu patitur molliore retorto;
Dextrum nuda laevis, niveos exserta lacertos
Audient rete, ite mammam, laxumque coercent
Mordet gemma suum. Nodus qui subleuat enssem,
Albam puncta pellicus discriminat ostro.
Affluunt decori virtutes, pallescente severo
Armatur terrore pudor, galeaque minaci.*

This is a very fine Description: But she was represented in various Manners; most commonly as the Learned have observed, *Victoria* nam ostentant, palmam ac coronam offerunt, ut solites de toto orbe triumphos significet, & virtutem militarem. Every one knows that she is frequently called *Mater & sanctissima parens*.

(24) Before I give this Author's Words, I beg leave to observe, that there are more ancient Paintings yet subsisting, than he mentions, as appears by the present Collection. And tho' many ancient Paintings perished soon after they were discovered, for want of proper Care about them; yet, luckily, Drawings were taken of most of them that are lost, the Moment they were discovered; which do, as much as can be, supply the Loss of the Originals. I need not tell my Reader what ancient Paintings are published by *Bellori*, from the Drawings of the elder *Bartoli*, &c. And there are a great many Pieces in the Possession of the King of *Naples* and *Sicily*, that were taken from *Augustus's* Palace in *Monte Palatino* at *Rome*, that have never been engraved. As for what our Author says of the ancient *Mosaicks*, I shall just take Notice, that the only two given in this Collection are very beautiful, as shall be afterwards observed. His Words are,

Je ne sache point qu'il soit venu jusques à nous aucun tableau des Peintres de l'ancienne Grèce. Ceux qui nous restent des Peintres de l'ancienne Rome, sont en la petite quantité, & ils sont encore d'une espèce telle qu'il est bien difficile de juger sur l'inspection de ces tableaux de l'habileté des meilleurs ouvriers de ce tems-là, ni des couleurs qu'ils employoient. Nous ne pouvons point favoir positivement s'ils en avoient que nous n'ayons plus; mais il y a beaucoup d'apparence qu'ils n'avoient point les couleurs que nous ou-

vriers ne tirent que de l'Amérique, & de quelques autres pays, qui n'ont un commerce réglé avec l'Europe que depuis deux siècles.

Un grand nombre des morceaux de la Peinture antique qui nous reste, est exécuté en Mosaïque ou en Peinture faite avec de petites pierres colorées, & des aiguilles de verre compaques & rapportées ensembles, de manière qu'elles imitent dans leur assemblage le trait & la couleur des objets qu'on a voulu représenter. On voit par exemple dans le Palais que les Barberins ont fait bâtir dans la Ville de Palestine, à vingt-cinq mille de Rome, un grand morceau de Mosaïque qui peut avoir douze pieds de long sur dix pieds de largeur, & qui sert de pavé à une espèce de grande niche, dont la voue soutient les deux rampes séparées, par lesquelles on monte au premier palier du principal escalier de ce bâtiment. Ce superbe morceau est une carte géographique où le cours du Nil est représenté. L'Ouvrier s'est servi pour l'embellir de plusieurs espèces de vignettes telles que les Géographes en mettent pour remplir les places vides de leurs cartes. Ces vignettes représentent des hommes, des animaux, des bâtimens, des chasses, des cérémonies & plusieurs points de l'histoire morale & naturelle de l'Égypte ancienne. Le nom des choses lesquelles y sont dépeintes est écrit au-dessus en caractères Grecs, à peu près comme le nom des Provinces est écrit dans une carte générale du Royaume de France.

Le Pouffin s'est servi de quelques-unes de ces compositions pour embellir plusieurs de ses tableaux, entr'autres celui qui représente l'arrivée de la sainte famille en Égypte. Ce grand Peintre vivoit encore quand cette superbe Mosaïque fut déterrée des ruines d'un Temple de Serapis, qui pouvoit bien être, pour parler à notre manière, une Chapelle du Temple célèbre de la *Fortuna Prefectina*. Tout le monde fait que l'ancien Préfète est la même ville que Palestine. Par bonheur elle en fut tirée très entière & très bien conservée; mais malheureusement pour les curieux, elle ne sortit de son tombeau que cinq ans après que Monsieur Suarez Evêque de Vaison eut fait imprimer son livre *Præfætes Antiquæ libri duo*. La carte dont je parle étoit alors enlevée dans les caves de l'Evêché de Palestine, où elle étoit comme invisible. On en appercevoit seulement quelque chose à force d'en laver les endroits qui étoient déjà découverts, & l'on ne la voyoit encore qu'à la clarté des flambeaux. Ainsi Monsieur Suarez n'a pu nous donner dans son Ouvrage que la description de quelques morceaux que le Cavalier del Pozzo avoit fait dessiner sur les lieux. Le Cardinal Barberin a fait graver ce monument dont j'ai parlé plus au long que mon sujet ne sembloit le demander, parce que toutes les relations de voyages que je connois n'en disent mot.

On voit encore à Rome & dans plusieurs endroits de l'Italie des fragmens de Mosaïque antique, dont le plus part ont été gravés par Pietro Santi Bartoli, qui les a insérés dans ses différents recueils. Mais pour plusieurs raisons on jetteoit mal du pinceau des anciens, si on vouloit en jeter ces Mosaïques. Les curieux savent bien qu'il n'est pas au Titre la justice qui lui en a fait, si l'on vouloit juger de son mérite par ces Mosaïques de l'Eglise de Saint Marc de Venise, qui furent faites par les disciples de ce Maître de

THE third was dug up in searching the Ruins in *Monte Palatino*, now called *Orti Farnesiani*, and is at present in Dr. Mead's Possession. The Figures in the Copy are of the same Size as in the Original. It represents *Augustus* giving a Crown: But the Figure who

la couleur. Il est impossible d'y mixer avec les pierres & les morceaux de verre dont les anciens se font servis pour peindre en Mosaïque, toutes les beautés & tous les agréments que le pinceau d'un habile homme met dans un tableau, où il est maître de voiler les couleurs, & de faire sur chaque point physique tout ce qu'il imagine, tant par rapport aux traits que par rapport aux teintes. En effet les Mosaïques sur lesquelles on le récite d'avantage, celles qu'on prend d'une certaine distance pour des tableaux faits au pinceau, sont des Mosaïques copiées d'après de simples portraits. Tel est le portrait du Pape Paul V. qu'on voit à Rome au Palais Borghèse.

Il ne reste dans Rome même qu'un petit nombre de peintures antiques faites au pinceau. Voici celles que je me souviens d'y avoir vues. En premier lieu la Nopce de la Vierge Allobrandine, & les *Figurines* de la Pyramide de Cestius. Il n'y a point de curieux, qui du moins n'en ait vu des estampes. En second lieu les peintures du Palais Barberin dans Rome, lesquelles furent trouvées dans des grottes souterraines lorsqu'on jeta les fondemens de ce Palais. Ces peintures sont le *Payage* ou le *Nymphée*, dont Lucas Holstenius a publié l'estampe avec une explication qu'il avoit faite de ce Tableau, la *Venus* retouchée par Carle Maratte, & une figure de Rome qui tient le *Palladium*. Les connoisseurs qui ne s'avent pas l'histoire de ces deux Fresques, les prennent l'une pour être de Raphaël, & l'autre pour être du Corrège. On voit encore au Palais Farnèse un morceau de peinture antique trouvé dans la Vigne de l'Empereur Adrien à Tivoli, & un reste de plafonds dans le jardin d'un particulier auprès de Saint Grégoire. On voyoit aussi il y a quelque temps plusieurs morceaux de peintures antiques dans les bâtimens qui font compris vulgairement sous le nom des ruines des Thermes de Titus; mais les uns sont perdus, comme le tableau qui représentoit Coriolan, que sa mere persuadoit de ne point venir attaquer Rome, & dont le dessin fut par Annibal Carrache, lequel a été gravé plusieurs fois, et aujourd'hui entre les mains de Monsieur Crozat le cadet, les autres ont été enlevés. C'est de là que le Cardinal Massimi avoit tiré les quatre morceaux qui passent pour représenter l'histoire d'Adonis & deux autres fragmens. Ces savantes reliques sont passées à sa mort entre les mains du Marquis Massimi, & l'on en voit les estampes dans le livre de Monsieur de la Chausse, intitulé, *Le Peintre Antiché delle Grotte di Roma*. Cet Auteur a donné dans ce livre plusieurs dessins de peintures antiques qui n'avoient pas encore été rendus publics, & entre autres le dessin du plafond d'une chambre qui fut découverte auprès de S. Erienne *in Rotunda* en mil sept cent cinq, c'est-à-dire une année avant l'édition de cet ouvrage. La figure de femme peinte sur un morceau de Stuc qui étoit chez le Chanoine Vittoria, est présentement à Paris chez Monsieur Crozat le jeune.

Il ne reste plus dans les ruines des Thermes de Titus que des peintures plus qu'à demi effacées. Le Pere de Montfaucon nous a donné l'estampe du morceau le plus entier qui s'y voye, lequel représente un *payage*.

On voyoit encore en mil sept cent deux dans les ruines de l'ancienne Capoue, éloignée de la ville moderne de Capoue, une Galerie enterrée, en latin *Cripto Porticus*, dont la voure étoit peinte & représentoit des figures qui se jouoient dans différents ornemens. Il y a sept ou huit ans que le Prince Emanuel d'Elbeuf en faisant travailler à sa maison de campagne, située entre Naples & le Mont Vésuve, sur la bord de la Mer, trouva un bâtiment orné de peintures antiques; mais je ne sache point que personne ait publié le dessin de ces peintures, non plus que celles de la vieille Capoue.

Je ne connois point d'autres Peintures antiques faites au pinceau, & qui subsistent encore aujourd'hui, outre les morceaux dont je viens de parler. Il est vrai que depuis deux siècles on en a découverte un bien plus grand nombre, soit dans Rome, soit dans d'autres endroits de l'Italie: mais je ne suis par quelle fatalité, la plupart de ces peintures sont perdues, & il ne nous en est demeuré que les dessins. Le Cardinal Massimi avoit fait un très beau recueil de ces dessins; & par une aventure bizarre, c'étoit d'Espagne qu'il avoit rapporté à Rome les plus grandes richesses de son recueil. Durant sa Nonciature il y avoit fait copier un portefeuille qui étoit dans le cabinet du Roi d'Espagne, & qui contenoit le dessin de plusieurs peintures antiques, lesquelles furent trouvées à Rome lorsqu'on commença dans le seizième siècle d'y fouiller avec ardeur dans les ruines pour y chercher des débris de l'antiquité. Le Cavalier Del Pozzo, dont le nom est si célèbre parmi les amateurs de la peinture, le même pour qui le Poussin peignit ses premiers tableaux des sept Sacramens, avoit fait aussi un très beau recueil de dessins

d'après les peintures antiques que le Pape regnant à acheté depuis quelques années pour le mettre dans la Bibliothèque particulière qu'il s'est formée.

Mais presque toutes les peintures d'après lesquelles ces dessins furent faits sont perdues, celles du tombeau des Nations qu'on déterra près de Pontemole il y a quarante-quatre ans, ne subsistent déjà plus. Il ne nous est resté des peintures de ce Mausolée que les copies coloriées, que furent faites pour le Cardinal Massimi, & les estampes gravées par Pietro Sanclì Barrois, lesquelles sont avec les explications du Bellori un volume *in folio* imprimé à Rome. À peine de meuroit-il il y a déjà quinze ans quelques vestiges des peintures originales, quoiqu'on eût attention de passer dessus une teinte d'ail, laquelle est si propre à conserver les Fresques. Malgré cette précaution elles se sont détruites d'elles mêmes.

Les Antiquaires prétendent que c'est la destinée de toutes les peintures antiques, qui durant un grand nombre d'années ont été enterrées en des lieux si bien étouffés, que l'air extérieur ait été long-temps sans pouvoir agir sur elles. Cet air extérieur les détruit aussi-tôt qu'elles redevennent exposées à son action, au lieu qu'il n'endommage les peintures enterrées en des lieux où il avoit conservé un libre accès, que comme il endommage tous les tableaux peints à Fresque. Ainsi les peintures qu'on déterra il y a vingt ans à la Vigne Corfini, bâtie sur le Janicule, devoient durer encore long-temps. L'air extérieur s'étoit conservé un libre accès dans les tombeaux dont elles ornoient les murailles; mais par la faute du propriétaire elles ne subsistèrent pas long-temps. Heureusement nous en avons les estampes gravées par Barrois. Cette aventure n'arrivera plus désormais. Le Pape regnant qui a beaucoup de goût pour les Arts, & qui aime les antiquités, n'ayant pu empêcher la destruction des peintures de la Vigne Corfini sous le Pontificat d'un autre, n'a point voulu que les curieux pussent reprocher au sien de pareils accidens, qui font peur eux des malheurs signalés. Il fit donc rendre un Edit dès le commencement de son règne par le Cardinal Jean Baptiste Spinola, Camerlingue du Saint Siège, qui défend à tous les propriétaires des lieux où l'on aura trouvé quelques vestiges de peinture antique de démolir la maçonnerie où elles seroient attachées sans une permission expresse.

On conçoit bien qu'on ne peut sans témérité entreprendre un parallèle de la peinture antique avec la peinture moderne sur la foi des fragmens de la peinture antique qui ne subsistent plus qu'en débris, & qu'on ne peut sur le tems. Ce qui nous reste, & qui étoit peint sur les murailles, n'a été fait que long-temps après la mort des Peintres célèbres de la Grèce. Or il n'auroit par les écrits des anciens que les Peintres qui travaillèrent à Rome sous Auguste, & tous les premiers successeurs, furent très inférieurs à Zeuxis, & à ses illustres contemporains. Pluie, qui composoit son histoire sous Vespasien, quand les Arts avoient atteint déjà le plus haut point de perfection où ils parvinrent sous les Césars, ne cite aucun tableau de la première classe qu'il donne lieu de croire avoir été fait en ce tems-là, parmi les tableaux qu'il compte comme un des plus beaux ornemens de la Capitale de l'Univers. On ne sauroit donc affaiblir aucun jugement certain en vertu des fragmens de la peinture antique qui nous restent, sur le degré de perfection où les anciens pourroient avoir porté ce bel Art. On ne sauroit même décider par ces fragmens du degré de perfection où la peinture pouvoit être lorsqu'ils furent faits.

Avant que de pouvoir juger sur un certain ouvrage de l'état où l'Art étoit lorsque cet ouvrage fut fait, il faudroit savoir positivement en quelle estime l'ouvrage a été dans ce tems-là, & s'y a passé pour un ouvrage excellent en son genre. Quelle injustice, par exemple, ne seroit-on pas à notre siècle, si l'on jugeoit un jour de l'état où la Poésie Dramatique auroit été de notre tems sur les tragédies de Pradon, ou sur les Comédies de Hauteroche? Dans les tems les plus féconds en artistes excellens, il se rencontre encore un plus grand nombre d'artisans médiocres. Il s'y fait encore plus de mauvais ouvrages que de bons. Or nous courions le risque de prononcer sur la foi d'un de ces ouvrages médiocres, si par exemple, nous voulions juger de l'état où la peinture étoit à Rome sous Auguste, par les figures qui sont dans la Pyramide de Cestius, quoiqu'il soit très probable que ces figures peintes à fresque aient été faites dans le tems même que le Mausolée fut élevé, & par conséquent sous le règne de cet Empereur. Nous ignorons quel rang pouvoit tenir entre les Peintres de son tems l'Artisan qui les fit; & ce qui se passe aujourd'hui dans tous les pays nous apprend suffisamment que la cabale fait distribuer souvent les ouvrages

who receives it is wanting. It is not improbable that it represents *Augustus* restoring the Crown to *Phraates*, of which *Horace* speaks (25):

— *Fus imperiumque Phraates*
Cæsaris accepit genibus minor.

Ep. L. I. Ep. XII. V. 27.

THOSE who are acquainted with Medals will easily find out his chief Attendants. *Mecenas* and *Agrippa* are there, and the remotest Person is, not improbably, *Horace*; at least it is as like to his Description of himself as any of those Figures in *Intaglia's*, that are called *Horace* by the Learned, and is not unlike to them (26).

IV.

THE fourth represents the Ceremonies of an antient Marriage; the Original is well known by the Name of *Nozze Aldobrandine*: it is in the *Villa Aldobrandina at Rome*; and where it was found we learn fully from *Frederico Zuccaro*, that excellent Painter, who was present when it was dug out of the Ruins of *Mecenas's Palace*: He cleaned it himself, and placed it where it now is. I have given his Account of it in his own Words (27), because 'tis very different from that which is given of it at the Bottom of the common very bad Print of it.

THE Figures in this beautiful Piece are about three *Roman Palms* in Height. I have a very fine and a very exact Copy of it in Colours, by *Camillo Paderni*, that was done from the Original when I was left at *Rome* in the Year 1737. The Marriage Pomp, and several other Ceremonies represented in this Piece (28), the Bathfulness of the Bride in particular, are often described by the Poets.

*Jam nuptæ trepidat sollicitus pudor,
Jam produnt lachrymas flammea simplices.*

Claud. in Nupt. Hon. Aug. & Mar. Fescin.

THE same Poet thus describes other Ceremonies of Marriage :

*Flammea virgineis accommodat ipsa capillis:
Ante fores jam pompa sonat, pientaque sacram
Preradiant ductura nurum. Calet obvius ire
Jam princeps—* De Nup.

De Nup. Hon. & Mar.

THE remarkable Bashfulness of the Bride in this Piece is charmingly expressed by *Statius* (29):

Lumina demissam, & dulci probitate rubentem.

Sylv. L. I. Epit. Stellæ & Violant. V. 12.

Y.

les plus confiderables à des Artifans très inferieurs à ceux qu'elle fait négliger.

Nous pouvons bien comparer la sculpture antique avec la nôtre, parce que nous sommes certains d'avoir encore aujourd'hui les chef-d'œuvres de la sculpture Grecque, c'est-à-dire, ce qui s'est fait de plus beau dans l'antiquité. Les Romains dans le siècle de leur splendeur, qui fut celui d'Auguste, ne disputèrent aux Illustres de la Grèce que la science du Gouvernement. Ils les reconnurent pour leurs maîtres dans les Arts, & commentèrent dans l'Art de la sculpture, *Rec. Réflexions sur la Poésie & la Peintre*. T. I. S. 38.

(25) He seems to allude to some such Munificence of *Augustus*, Carm. L. II. Od. II.

(26) See Ep. L. I. Ep. XX. and see *Urfini's* Gems.

(27) Ma la pittura per vero non può avere sì lunga vita, né la fragilità dei suoi colori foto-potà a sempiterni accidenti refluire nelle tele, e tavole, come anche pietre, e muraie in cui si opera. Nientedimeno, anche la pittura di più sciolta, e più ancora ne avrebbe se si potesse difendere per sempre, sflesia dalli accidenti strani, tutta via s'anco effa tra le dette ruine e grotte di *Roma* fu a tuoprende, e mostrando in qualche parte la sua durata, come pochi mesi fono, fu' scoperto sul monte di santa *Maria Maggiore* ne gli horri Mecenate da quei cavaroti, che continuamente vanno cercando qua e la sotto terra, per trovar statue, marmi, e figure lottierate, in quelle ruine,

trovarono una fanza, ove era rimasto un pezzo di muro in piedi nel quale era dipinta una gratiosa, e bella figura a fresco, con figure dentro, di tre palmi in circa alto, colorite da eccellente mano, che merito ebbe stimato quel pezzo di muraglia, e portato alla luce, e posito nel giardino del cardinale *Aldobrandino* a monte *Magnapoli*, e così ben conservata tra quelle ruine, che fu maraviglia, ed io che fui per forte uno di quelli primi a vederla, e lavarla, e nettarla di mia mano diligentemente, la viddi così ben conservata e frescha come se fusse fatta pur all'ora, che n'hebbi un gusto singulare e fui causa di farla portare alla luce. L. II. del disegno d'opere. P. 37. del Cavalier *Frederico Zuccheri* nel diece d' pittore scultori, &c.

(28) This Piece appears to me to be a copy from a Bas-relief; and there are several ancient Bas-reliefs representing the Ceremonies of Marriage at *Rome*. See *Kenner's Roman Antiquities*, where a very remarkable one is mentioned. And, indeed, as I have already said, most of the ancient Paintings that have been, or are now published, at least most of them I have seen, appear to me to be only Copies in Painting from Statues or Bas-reliefs, but most excellent ones.

(29) The Commentators observe on that Passage, *Hor*
ἵδ' ἐστ' αὖτ' ἀπ' ἑνὸς, &c. apud *Xenoph.* de rep. *Laced.*—
 Videtur etiam *Papmius Violantillam* effingere ad illud
ἵδ' ἐστ' ἀγχαλμῶ apud *Pausan.* in *Atticis*, p. 103. Scribit
 ab *Icaro* erectam fuisse *Laicedemone*, eo loci ubi *Penelope*
 2 Y rogata

V.

THE fifth is a fine Image of old Age, *Curva Senectus*; it puts me in Mind of the old Woman done by *Lala*, so much commended by *Varro*, for a very natural Picture of that Age.

IT may perhaps represent *Pallas* disguised in the Likeness of an old Woman, when she came to chastise the Vanity of *Arachne*, agreeably to *Ovid's* Description :

Pallas anum simulat; falsosque in tempora canos
Addit. — Ovid. Met. L. VI. v. 26.

Talibus obscuram rescuta est Pallada dictis
Mentis inops, longaque genas confecta senectâ. Ibid. v. 36.

OR it may represent one of the Fates; for as these and all other imaginary Beings are differently represented by the Poets, so, no doubt, they were represented in very various Manners by Sculptors and Painters (30). The Original is in the *Barberini* Palace at *Rome*; 'tis very well preserved, and is about two Palms in Height.

VI.

THE sixth is a Piece very much admired for the Boldness and Strength with which the Character is mark'd. There is not, indeed, in any Remain of ancient Workmanship, a better expressed Character of a Satyr (31). The Original is in the *Barberini* Palace carefully preserved, and very fresh in the Colouring. It is about two Palms in Height.

VII.

THE seventh is a *Siren* (32), agreeable to *Ovid's* Description :

— Vobis, Acheloides, unde
Pluma pedesque avium, cum virginis ora geratis?
An quia, cum legeret vernos Proserpina flores,
In comitum numero misit, Sirencs eratis?
Quam postquam toto frustra quaesistis in orbe;
Protinus ut vestram sentirent aequora curam,

Posse

rogata ab ipso patre ut maneret secum in patria, velata facie, &c.

It is often alluded to by the Poets; so *Catullus* in *Nap.*
Jal. & Man.

Tardat ingenuus pudor.
Aspicit, intus ut accubans
Vir tuus, Tyrio in toro
Totus imminet tibi.

So *Tibullus*, L. 3. Eleg. 4.

Ut juveni primum Virgo deducta marito,
Infixit teneras ore rubente genas.
Ut cum contexit amarevibit alba puella
Lilia, & Autumnus candida mala rubent.
Ima videbatur talis illudere palla, &c.

See likewise *Lucan. de Nept. Caton. & Marc.* The Commentators have observed on these Passages of the Poets: *Diogenes*, verecundum illum ruborem, colorem virtutis esse dicebat: & *Pitibius Aristotelis* filia, interrogata qui sibi color videretur pulcherrimus, eum, respondit, qui in ingenuis ex pudore enasceretur.

(30) See a fine Description of them in *Catullus de Nuptiis Pelei & Thetidis*.

Cum interea infirmo quatientis corpora motu,
Veridicas Parcae caperunt edere cantus.
His corpus tremulum completens undique vestis, &c.

See *Ov. Met.* L. IV. v. 34.

Aur ducunt lanat, aut flamina pollice versant, &c.

(31) See *Pausanias*, L. I. in *Artici*: Where there is a long Account of Satyrs. See *Plutarch in vita Sylla*, and the Commentators on *Horace*, L. I. Od. I.

Nympharumque leves cum Satyris chori, &c.

And L. II. Od. XIX.

— & aures
Capripedium Satyrorum acutas.

(32) See the Difference between the *Sirens* and *Harpyes*, &c. described by *Montfaucon* in his *Antiquities*. See likewise his *Diarium Italicum*. See likewise *Ant. Augustini* Dialog. Dial. V. It is well worth while to read my *Lord Verulam* on this allegorical Story. See also *Bluan. de Animal.* Cap. XXIII. l. 17. Mr. *Pope's* Notes on the *Odyssey*, L. XII. v. 51.

Next where the Sirens dwell you plow the Seas;
Their Song is Death, and makes Destruction please, &c.

The Critics have greatly laboured to explain what was the Foundation of this Fiction of the *Sirens*: We are told by some, that the *Sirens* were Queens of some small Islands named *Sirensusæ*, that lie near *Caprea* in *Italy*, and chiefly inhabited the Promontory of *Minerva*, upon the Top of which that Goddess had a Temple, as some affirm, built by *Ulysses*, according to this Verse of *Seneca*. Ep. LXXVII.

Alta procelloso spectatur vertice Pallas.

Here there was a renowned Academy, in the Reign of the *Sirens*, famous for Eloquence and the liberal Sciences, which gave Occasion for the Invention of this Fable of the Sweetness of the Voice, and attractive Songs of the *Sirens*. But why then are they fabled to be Destroyers, and painted in such dreadful Colours? We are told, that at last the Students abused their Knowledge, and Subversion of Government; that is, in the Language of Poetry, they were feigned to be transformed into Monsters, and with their Music to have enticed Passengers to their Ruin, who there consumed their Patrimony, and poisoned their Virtues with Riot and Effeminacy. The Place is now called *Maffa*, &c.

*Posse super fluctus alarum inspicere remis
Optatis : facileque Deos habuistis ; & artus
Vidistis vestros subitis flavescente pennis.
Ne tamen ille canor mulcendas natus ad aures,
Tantaque dos oris lingue deperderet usum,
Virginei vultus, & vox humana remansit.*

Ov. Met. Lib. V. v. 552.

SO Claudian in Sirenas :

*Dulce malum pelago Siren, volucresque puellæ
Scyllæos inter fremitus, avidamq; Charybdis, &c.*

It is a Mosaic, and was dug up in the Farnese Gardens at Rome in the Year 1737, and is about four Palms in Height, and almost the same in Breadth.

VIII.

THE eighth is likewise a Mosaic, (and these are the only two Specimens I have given, in this Collection, of Mosaic Painting) it represents the Rape of Europa, and it resembles, in several Circumstances, a fine Picture of this Story, beautifully described by Achilles Tatius, and both do Ovid's Description :

*Fert prædam : pavet hæc : littusque ablata relictum
Respicit : & dextra cornu tenet ; altera dorso
Imposita est : tremula sinuantur flamine vestes.*

Ov. Met. L. II. v. 873 (33).

The Original is in the Barberini Palace, but I could not certainly learn where it was found. It is commonly said to have been dug up near to the Ruins of the Temple of Fortune at Preneste, now called Palestrina. It is in Height 4 P. and 4 on. and in Breadth 4 P. and 3 on.

IX.

THE ninth is very curious, and well deserves the Attention of the Learned. It is in several respects very like to a Gem described by Lion. Augustini (34). There is the Mithra, as Statius describes it :

*— Seu te roseum Titana vocari
Gentis Achæmenæ ritu, seu præstat Ofirin
Frugiferum, seu Persici sub rupibus antri
Indignata sequi torquentem cornua Mithram.*

Theb. L. I. v. 1717 (35).

It

(33) See Ovid. Fast. L. V. v. 607.

Ille jubam dextra, &c.

Rullengerus, de pictura veterum, gives us the Substance of what may be collected from the Antients concerning this Kind of Work, L. I. Cap. VIII. *De Mosaicis*. Where he speaks first of pavement, and then of Mosaic Pictures.—Sequitur itaque Multivarius fuisse, qui solum, seu stratum, parietes & apides, tesseras ac scutulis marmoreis ad effigies rerum & animalium vermicularunt. Quare *Vitræus* L. I. C. VII. dixit. Pula deinde ex humo pavimenta in cameras transire ex vitro. Sed diserte *Procopius*, L. I. de *Edif. Justiniani*, Omne fastigium excultum est picturis, non cera infusa, & diffusa eo loci fixum, sed tessulis minutis in omne genus coloris tinctis aptatum, quæ & res alias, & homines imitantur. Id genus musivi describitur a *Manilio*, L. V.

*Artifices auri faciet, qui mille figuris
Vertere opas possint, cæque acquirere dotem
Materia, & varios lapidum miscere colores.
Sculptentem faciet sanctis laquearia Templis,
Caudentemque novum cælum per tecta tonantem.*

Several Passages from *Pliny*, and other Authors, are quoted to the same Purpose. Copying Pictures in Mosaic is now brought to very great Perfection at Rome.

(34) *Parte seconda, p. 42. Gemme Antiche di Lion. Augustini.*

(35) The Commentators observe; Quod autem dicitur torquentem Cornua, ad illud pertinet, quod simulacrum ejus fingitur reluctantis tauri cornua retentare: quo significatur lunam ab eo lumen accipere, cum cæperit ab ejus radiis segregari. There is another Figure in this Piece, with some of the Symbols of the *Dea Magna*, but drawn by Horles; whereas the is painted in a triumphal Car drawn by Lions. So Ovid :

*— Cur huic genus acre leones
Præbent insidias ad juga curva jubas ?
Deseram. Caput : Ferias mollita per illam
Creditor, id curru tessificata suo est.
At cur turrita caput est ornata corona ?
An Phrygiis taret arbutus ille dedit ?
Annuit, &c.*

Fast. L. IV. v. 215.

Many Divinities, however, are represented by the Poets drawn by Horles. See Ovid. Fast. L. V. v. 50. Fortune is beautifully described by Ovid thus :

*Fortuna arbitrii tempus dispensat iniquis :
Ille rapit juvenes ; sustinet illa senes.
Quaque ruit, furibunda ruit : totumque per orbem
Exminat, & cæcis cæca triumphat equis.*

Ad. Liv. Aug. v. 371.

It is taken from *Bartoli's* coloured Drawing, done from the Original, upon Vellum, in the *Massimi* Collection already mentioned, now belonging to Dr. *Mead*.

X. &c.

THE tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, are likewise taken from Drawings of *Bartoli* in the same Collection, done after the Originals: They made the Ornament of one Ceiling in what is called *Titus's* Palace, now called *Orti Guattieri*. We may guess at the Sizes of these Compartments from those that remain uneffaced, which are in Height a little more than two *Roman* Palms, and in Breadth two. The tenth represents *Jupiter* on his Eagle caressing *Juno*, probably, because *Minerva* is there; yet he was wont to receive his Daughter *Venus* very kindly, according to *Virgil*.

*Olli subridens hominum sator atque Deorum
Vultu, quo cælum tempestateque serenat,
Oscula libavit natæ.*

Æn. I. I. v. 259.

THE eleventh, twelfth, thirteenth and fourteenth, represent Nymphs mounted on different Animals, just as *Claudian* describes the *Nereids*:

—Choris quatitur mare ferta per omnem
Neptuni dispersa domum, Cadmeia Iudit
Leucothoe, frangatque rosis Delphina Palæmon.
Canitiem Glaucus ligat immortalibus herbis (36).
Nec non & variis veltæ Nereides ibant
Audito rumore feris. Hanc pisce volutam
Sublevat Oceani monstrum Tartessia tigris.
Hanc timor Ægæi rupturus fronte carinas
Trux aries. Hæc carulea suspensa læna
Innatat. Hæc viridem trahitur complexa juvenum,
Certatimque novis ornant connubia donis, &c.

Claud. de Nup. Hon. & Mar.

THE fifteenth represents *Pan* piping, as *Ovid* describes him:

*Pan ibi dum teneris jactat sua carmina Nymphis,
Et leve cerata modulatur arundine carmen.* Met. L. II. v. 153.

AND in the sixteenth, he is represented embracing the same Nymph.

IT is sufficient for me to have given, in a few Instances, a Specimen of the Pleasure that arises from comparing antient Pieces of Painting or Sculpture, with the Descriptions of antient Poets, since it never was my Design to enter much into classical or mythological Discussions about these antient Pieces now published, but only to adorn and illustrate the History of the Art, with some philosophical Remarks on the Uses that were or might be made of it. And indeed, had I ever formed any such Scheme, I should have dropp'd it the Moment I came to know, that one so much fitter for that Task had far advanced in a Work of that Kind, from which I promise myself more Instruction and Satisfaction than is yet to be had from any Books of Antiquity or Mythology. That Author's Design is to shew what Lights the antient Poets, and the Remains of antient Arts, cast reciprocally upon one another; and this he does in several Dialogues; for which agreeable, but difficult Way of Writing, he hath already shewn himself to be excellently qualified. The Publick will soon be favoured with that most excellent Performance; and therefore I shall say no more about

(36) *Glaucus* is represented N^o 26. As for the first Part of this Description,

—Hoc navigat ostro
Falsa Venus. Niveæ delibant æquora planta.
Prosequitur volucrum lato comitatus amorum, &c.

I have seen a Drawing after an antient Picture found in the same Place, very agreeable to it; a Print of which, if I could have obtained Leave to have had it copied, should have been given in this Collection. See *Ovid*. Met. L. II. v. 10.

*Doridaque & natas: quarum pars mare videntur,
Pars in mole sedens virides ficare capillas;
Pisces vebi quadam. Facies non omnibus una,
Nec diversâ tamen: qualem decet esse fororum.*

Hence we may account for the remarkable Resemblance, or Likeness of Faces among these Nymphs. One of them is mounted on a very sprightly Sea-horse. See *Statius Theb.* L. II. v. 45.

*Illic Ægeon Neptunus gurgite fessos
In portum deducit equos: Prior haurit arenas
Ungula; postremi solvantur in æquora pisces.*

And *Achill.* L. I. v. 56.

—Placidis ipso arduus undis
Eminet, & triplici telo jubet ire jugaler.
Illi spumiferi glomerant a pectore fluctus:
Pone natant, delentque pedum vestigia cauda.

See *Gemme Antiche di Lione. Auguf.* Part II. P. 25.

Chap. 8. *and Decline of PAINTING.*

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about the rest of the ancient Paintings now published; but just tell where the Originals were found, and where such as are still extant may be seen.

XVII.

THE seventeenth, which probably represents *Coriolanus* and his Mother.

XVIII.

THE eighteenth representing *Apollo* giving a Crown to a Poet.

XIX.

THE nineteenth representing a Faun offering a Gift.

XX.

THE twentieth representing *Minerva*, and some ancient Hero.

XXI.

THE twenty-first representing a Spectre.

XXII.

THE twenty-second representing *Orpheus*.

XXIII, and XXIV.

AND the twenty-third and twenty-fourth representing two Aerial Nymphs. All these are from Drawings of *Bartoli* the Elder, done from the Originals found in *Titus's* Baths while they were fresh, and these Compartments were of the same Size with the others just mentioned.

XXV.

THE twenty-fifth is exceeding curious, because it shews us a *Triremis*. The Original is now quite gone, tho' it was found not very long ago in the *Orti Farnesiani*. *Palazzo*, the Pope's Antiquary, assured me it was in very good Condition when it was discovered, and a Drawing of it was then taken, which Cardinal *Alexander Albani* now hath. It was in Height P. 4. and in Breadth P. $1\frac{1}{2}$.

XXVI.

THE twenty-sixth is *Glaucus* (37), from the Original in the *Massimi* Palace at *Rome*; as it is represented in the Print of, 1 P. in Circumference.

XXVII.

THE twenty-seventh representing some Sacrifice or Offering, is from a Drawing after the Original one in Cardinal *Alexander Albani's* Collection. This Piece was dug up out of the Ruins in *Monte Palatino*, in the Month of *September* 1724. The Pope's Antiquary assured me, that it was very fresh when it was dug up, and that the Drawing was very faithfully taken. It was in Height 6 P. and $\frac{1}{3}$, and in Breadth $7\frac{1}{4}$ P.

XXVIII.

THE twenty-eighth, representing an Offering (38) of a Chaplet upon an Altar, is done from the Original in *Augustus's* Palace in the *Orti Farnesiani*, and is in Breadth P. 4. and in Height P. 1.

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XXIX.

(37) See *Statius Theb.* L. VII. v. 335. & *Ovid. Met.* L. 13. v. 904, &c. and compare with these a curious Passage in *Yellot's Paterculus*, relating to *Plancus*. L. II. Cap. 83. And it is worth while with respect to *Glaucus* and the Nymphs above mentioned, to consult *Servius* on *Virgil. Georg.* I. v. 437. & *Georg.* IV. v. 338. & *Æn.* V. v. 823.

(38) This Piece deserves the Attention of the Curious. We know that Flowers were offered to many Divinities, as to *Juno Lucina*, as well as to *Venus, Flora* and *Ceres*. See *Ovid. Fast.* L. III. v. 253.

Ferte Dea flores: gaudet florentibus herbis
Hæc Dea: de tenero cingite flore caput.

We know it was customary to burn the Laurel on an Altar. See *Tibullus* L. II. Eleg. V.

Et succensa sacris crepitet hunc laurea flammis
Omine quo felix & sacer annus eat.
Laurus ubi bona signa dedit, gaudete Coloni.

So *Ovid:*

Et crepet in mediis laurus adusta focis. *Fast.* L. IV.

XXIX.

THE twenty-ninth, a Woman with the *Modius* on her Head, as Fortune is sometimes represented, is given as a Specimen of Portrait Painting, from the Original in the *Massimi* Palace at *Rome*: In Height $1\frac{1}{2}$ P. and in Breadth 1 P. and 2 on.

XXX.

THE thirtieth, with the Arm lifted up, is remarkable for the bold Pronunciation of the Muscles. The Original is now in Dr. *Mead's* Possession.

XXXI. &c.

THE thirty-first, thirty-second, thirty-third, thirty-fifth, and so on to the forty-eighth, are from Originals in the *Rospigliosi* Palace at *Rome*, where they are well preserved.

XXXIV.

These, and those only, are a good deal mended in the Drawings.

THE thirty-fourth is from the Original in the *Farnese* Palace, which is in Height almost 6 P. and in Breadth a little more than two. The Length of the Figure is $2\frac{1}{2}$ P. Those from the *Rospigliosi* Palace were found in the Year 1718, in what is called *Terme di Constantino*. And indeed the forty-sixth and forty-seventh (39), are bad enough to be of that Age, and are given as a Specimen of the sad Decline of the Art about or rather before that Time. But the others seem to be of a better Age. There are some Pieces of Landscape amongst them, but what may be inferred from these, with Regard to Skill of Perspective, I leave to others to determine.

THE thirty-fifth a Piece of Landscape and Architecture, is of the same Size with the Original. The thirty-sixth is in Height 1 P. and 4 on. and in Breadth 1 P. The thirty-third, in Height 1 P. and 3 on. and in Breadth something less than one P. And the Measures of all the rest are much about the same.

XLVIII, XLIX, and L.

THE remaining three, forty-eight, forty-nine, and fifty, are from *Titus's* Palace, and the Originals are of the same Dimensions with the others already mentioned that were found in the same Ruins. So that upon the whole, there are in this Specimen of antient Roman Painting twenty-nine, done from Originals, yet subsisting. And the other twenty-one are from excellent Drawings taken by very good Hands from the Originals, while they were fresh. The greater Part of those twenty-one are from Drawings of the elder *Bartoli*. There are besides those published by *Bellori*, *Holstenius*, and others, and those in this Collection, a great many other Pieces in *Italy*, particularly in the Possession of the King of *Naples* and *Sicily*, which are well worth engraving. But I found it difficult and expensive enough for me to get at those Originals, or original Drawings, from which this present Collection is taken. I employed one of the best Hands in *Rome*, for copying the Antique, to Draw for me; and as his Drawings have given very great Satisfaction to all who have seen them, so I hope the Engravings will gain Reputation and Business to one who now is certainly equal to any Work of the most difficult Kind in that Way, and hath done his utmost to please in this, by keeping strictly to the Drawings. Before I engaged him to do the whole Work, he had given me a few Specimens, which were fully satisfactory to some of the best Judges here, who did me the Favour to compare them carefully with the Drawings; and certainly pronounced very impartially, since they did not know his Name, till they had declared themselves entirely satisfied with his Performance, and were very desirous to have the Engraving well performed, as well for my sake, as out of Regard to Truth and Art.

(39) These two are the only Pieces in this Collection that are mended by the Drawer.

CON-

CONCLUSION.

THUS have I set before my Readers, in the best Order I could, the most material Observations upon the Rise, Progress, Decline, and Usefulness of Painting, that had ever occurred to me in my Reading, or Reflections, whilst I was in *Italy*, more especially, where every one who hath previously conceived any Notion of the Arts of Design, is unavoidably engaged to pursue the Study of them to great Length.

BUT since, whether in discoursing of the Antiquity of Painting, and of the high Esteem in which it was held by ancient Poets and Philosophers, or of the Authorities from which the Account I give of ancient Painters, and their Works, is brought; whether in giving the History of the more celebrated ancient Painters, and of the distinguishing Qualities and Excellencies for which their Works are commended by the best ancient Judges: In pointing out the State of the other Arts amongst the Antients whilst Painting flourished or declined, and the Uses to which all the fine Arts either actually were employed in their best Times, or those that were ever thought by the best Judges of every Age to be their properest and most becoming Ends: In tracing the Pleasures which good Painting is qualified to afford us, to their Foundations and Sources in our Nature, which are found to be the same with those that render us capable of good Taste in Life, or of virtuous, happy, and becoming Conduct: Since in handling all these, and several other Subjects relative to Painting, the main Point aimed at and always kept in View, is the Connexion of Painting with Poetry, and of both with Philosophy, and the happy Use that might be made of them in Education: Since, in one Word, I have only chosen to treat of Painting for this very Reason, that, by shewing the strict Relation of an Art to Philosophy, which is commonly imagined to be very remote from it, and from all the serious Purposes of liberal Education, I might at the same time do Justice to that Art, and set Philosophy and Education in a juster Light. Upon all these Accounts, I say, it will not be improper to conclude this Essay with a short Recapitulation of some of the chief Principles it is designed to confirm, and upon the Truth of which all the Reasoning in it wholly depends. Those on the one Hand, who have fully comprehended my Design, will not be displeased to find some Maxims of very great Importance, with Respect to Education, set in various Views. On the other Hand, those who have not perhaps hitherto fully entered into my Scope, may now at last discover it in the Conclusion, and so be able to recal the Whole into their Minds with a more clear Comprehension of the chief Purpose and Intent of every Part: And to those, who know that Mens Understandings are rather more different from one another than their Eyes, 'tis needless to make an Apology for exhibiting Truths of any Moment in various Points of Sight, or in diverse Lights.

NOW the natural Connexion and Dependence of all the liberal Sciences and Arts, and the Fitness of uniting them in Education, evidently appears, whether we consider the Objects and Ends of the Sciences and Arts; or the natural Connexion and Dependence of all those rational Faculties and Dispositions in our Natures, which it is the End of Education, that is, of Science and Art to cultivate and improve. And it will be no less manifest if we consider either our natural Propension to imitate, trace Analogy and Likeness, compare and copy, and the agreeable Effects which Imitations or Copies naturally have upon our Minds; or in the last Place, if we attend to the Advantages allowed to Poetry, which must likewise belong to Painting, since these Advantages do indeed only belong to Poetry, as it is a Painting Art. In one Word, in order to be convinced of the Fitness of combining all the liberal Arts and Sciences in Education, one need but reflect that there can be but two Objects of human Speculation and inquiry, Truths themselves, and Languages, that is, the various Ways of expressing, embellishing, or enforcing Truths on our Minds.

ALL the Sciences must be one, or very strictly connected and allied, because Nature, their Object, is one. What doth any Science natural or moral, or howsoever it may be denominated, inquire into? Is it not into some Part of Nature, some Establishment or Connexion in Nature; or, in other Words, is it not into the Frame and Constitution, the Connexions and Dependencies of some particular Object in Nature? But if universal Nature be one Whole, and all its Parts being Members, so to speak of one Body, are intimately related to, or rather united with the Whole, and with each Part of the Whole, then the Consideration of any one Part must lead to the Examination of many Parts, or rather of all the Parts to which our Researches can reach; and our Knowledge of any one Member must be more full and adequate, or more defective and imperfect, in Proportion to what Share of its Connexions in the Whole we are able to trace and discover. To make this sufficiently clear, we need only to observe, that Man himself is the properest Object of human

human Inquiries. But Man being evidently related to Nature as a Part, Inquiries about Man must mean Inquiries about all Man's Connexions and Dependencies; for how else can his Rank and Situation be known, or how else can we form a true Judgment of his Relation to the Whole, and to the Author of the Whole, and of his natural End, Duty, and Dignity? To know, Man cannot mean to know only his corporeal Frame, his sensitive Faculties, and his Connexions with sensible Objects, since he hath likewise moral Powers and Dispositions: Nor can it mean merely to know his moral Powers and Dispositions, since he hath also sensitive Faculties, and corporeal Dependencies: And in Truth, his sensitive Faculties, and his Connexions with the sensible World, are so mingled and blended with his moral Powers, Dispositions and Connexions, as making one Frame or Constitution, that it is impossible to understand one or other of them by separate Consideration.

BUT what plainly follows from this? Is it not, that the great Secret of Education, or of Instruction in the Science of Man, must consist in being able to lead Students in the most natural Way and Order thro' the various Connexions and Laws of Nature, upon which Man hath any Dependence, or the Knowledge of which is necessary to give him a just View of himself, and of the Relation he bears to Nature, and Nature to him? I may, perhaps, soon attempt to give a Specimen of such Instruction in human Nature, by which the Connexion of all the Sciences, by whatever different Names they are distinguished, and of the Manner of conjoining them in Education, will evidently appear. Mean time 'tis obvious from the very Nature of Science, of the Science of Man in particular, that the chief thing to be studied by those concerned in Education, is the most natural, or simplest and easiest Order in which Students of Nature may be led gradually from one Connection in Nature to another, to as full a View of Nature as can be attained to. Since thus alone can Man have a just Idea of himself, or of his Site, Dignity, Scope and End.

BUT, if Nature being one, all the Sciences which inquire into Nature as one Whole must be One, or strictly and intimately related; all the liberal Arts are for the same Reason One, and closely connected: For what are all these, as they are distinguished from the merely didactic Art of setting forth or displaying Truths, that is, Facts, or the Connexions of Nature, with Simplicity and Perspicuity? What are they but so many different Ways of entertaining the Imagination with pleasing Views of certain natural Connexions, and their beauteous Effects? Or of impressing on the Mind some useful Rules and Maxims for our Conduct, founded upon Nature's Laws and Connexions, by such Representations of them as are most likely, in Consequence of our Frame and Constitution, to find easiest Access, sink deepest into, and take firmest Hold of our Hearts? Or Lastly, Of actually exciting such Workings of the natural Affections as are not only pleasant in the Exercise, but have a happy Influence on the Temper? If we examine all the liberal Arts, Poetry, Oratory, or the Arts of Design, we shall find that all their Aims and Efforts, in Consequence of their general Definitions, are reducible to one or other of these three Ends just mentioned: Whence it must follow, that the great Art in Education lies in knowing how to employ all these Arts or Languages in their Turn, by choosing proper Examples from each of them, in order to give pleasing, instructive, or wholesome Views of any Connexion in Nature, so soon as it is discovered by Experience, or by Reasoning from Experience: Of the Beauties of the sensible World, by means of poetical Descriptions and Landscapes: For such Descriptions and Landscapes only are poetical which are true, or represent pleasing Effects agreeably to Nature's Laws and Connexions: And of the Beauties of the moral World, by such poetical Compositions expressed either by Words, or by Lines and Colours, as do likewise truly represent Nature's moral Laws, and their Effects and Operations; or serve to send home into the Mind with great Force such rules of Conduct, and such moral Conclusions, as do naturally result from the Knowledge of certain Connexions relative to Nature, and to us as Parts of Nature. If every Connexion in Nature be not only worth our knowing, but really relative to us in some Respect, then every Science, by whatever Name it is called, belongs to us in some Degree; and if so, then must every Art likewise belong to us, and to right Education, which is capable of recommending, insinuating, or enforcing and impressing any Piece of useful Knowledge. But there is no Connexion in Nature, which Oratory, Poetry, and Painting, may not be employed to recommend, insinuate or enforce. They ought all therefore to be employed and made Use of in Education. I need not add that it must necessarily be true in the Nature of Things, that some Objects of Nature will bear a nearer Relation to us, and consequently more intimately concern us than others, that have a remoter Connexion with us: And therefore the Business of Education is, still keeping the Unity of Nature in View, to lead in the first Place, and with the greatest Attention, to those Relations which most nearly regard us, and for that Reason to employ the insinuating, recommending, or enforcing Arts chiefly, to impress strongly upon our Minds those Conclusions that result from them.

THE natural Union and Connexion of all the liberal Arts and Sciences, and the Necessity or Fitness of uniting them in Education will likewise appear, if we attend to the natural Union and Dependence of those Faculties, Capacities, and Dispositions of our Minds, which it is the chief End of Education to improve and perfect. Our Understanding or Reason, our Imagination, and our moral Temper, are allowed to be the Faculties and Dispositions which Education ought to be calculated to improve and perfect. Now the natural Union and Dependence of these Faculties is too evident to be insisted upon. Hardly can the moral Temper be moulded into a right Form, or long preserve it, if Reason and Judgment are not sound, or well replenished with true and wholesome Science; or if the Imagination be quite neglected and left to ramble without any Instruction or Guidance: Nor can Science indeed have its due Influence upon the Heart and Temper, if Fancy is not employed to represent its Discoveries and Lessons in its warming as well as enlightening Methods of Painting them; that is, in other Words, of giving them Strength, Relief, and Heat. It is Imagination, and not mere Teaching, that touches the Heart and moves the Affections. All the liberal Arts ought therefore to be employed in Education; Reason to lay open Truths and prove their Reality; and Oratory, Poetry, and Painting, to impress them upon the Mind, and to work the Affections into the Temper which Truths ought to produce correspondent to them. What Virtue would a Teacher not only exhibit in the strongest Light, but fully recommend to Students, and establish in their Minds? Is it, for Example, publick Spirit, *the Mother of all the Virtues*? Then let Reason shew throughout all Nature as far as our Enquiries can extend, the Benevolence, the publick Love of Nature's Author ever pursuing the general Good of the Whole, by simple, uniform, general Laws. Let Reason prove its Fitness and Becomingness; but let Oratory, Poetry, and Painting, make us feel its sweet Influence on the Mind while it prevails and operates, and all the direful Effects on the other Hand, as well as vile Deformities of every immoral Indulgence; that is, of every Pursuit that is repugnant to publick Spirit and true Benevolence. Let well painted Characters and Actions, Allegories, Fables, dramattick Compositions and Pictures, concur to this End, to kindle the noble Passion which Reason demonstrates to be an Imitation of Nature, and as such to be our greatest Glory, our pleasiest Exercise, the worthiest Part we can act; to be at once our Dignity and Happiness. In order to set forth the Fitness of employing all the Arts and Sciences in Education, I have insisted, in the seventh Chapter, at great Length, upon those moral Dispositions in our Natures, which it is the principal End of Education to improve by Instruction and Exercise, for both must be joined in order to form the Heart, or to establish good Principles and good Habits. And let any one reflect upon the close Union and Dependence of those Dispositions; namely, our Sense of Beauty natural and moral, our generous, benevolent, social Propensity, and our Love of Greatness; and he will immediately perceive how imperfect Education must be with regard to their Improvement, if all the Arts are not called in to give proper Exercise and Instruction to these Dispositions; for how can these be cultivated and improved but by taking a right View of their Nature and Operations; and, which is principal, by bringing them forth into Action by means of proper Examples. By shewing us how generous, beautiful, and great, Nature is in all her Productions; and by making us feel, as well as perceive, when it is that Imitations of Nature by any liberal Art give the highest, the noblest, the most transporting Touches of Joy to our Minds by their generous, beautiful, and great Effects upon them, in like manner as all the Parts of Nature itself move and affect us when we have a just View of them. Are these then our best and most dignifying Faculties and Dispositions; are they the Sources of our best and most becoming Pleasures; and ought we not chiefly to seek after Pleasure in their suitable Exercises and Employments? It must be owned at least, that Education does not take proper Method for gaining its main End, if it does not employ suitable Means to secure us against being misled by our Imagination, and by false corrupted Arts into wrong Principles and Habits, by shewing us early their genuine Scope, and truest Excellence. This is leaving us open to one of the most dangerous Sources of Depravity, not only in Taste but in Temper, for these will always go Hand in Hand: If the one be impure or corrupt, the other must be so too. And, indeed, whatever Philosophers or others have said concerning the wonderful Power of Imagination, are so many strong Arguments for taking right Care about it in Education, to give it early a good, pure, and benevolent Turn.

THE Necessity, or at least Fitness of uniting all the liberal Arts and Sciences in Education, does also appear from the Consideration of one very remarkable Instinct or Disposition, of very great Usefulness, and of proportionable Strength in our Natures, and that is our Propensity to imitate, our natural Delight in Copies, or in tracing Analogy and Likeness, and the wonderful Effect these have to excite our Curiosity and Attention, and to engage us in a close and accurate Examination of Originals. Every one must needs have recognized this Principle in his Nature on many Occasions. But if it should be doubted of, let one but make the Experiment on himself, and observe whether a Portrait that

immediately recalls to his mind the Air and Countenance of a Friend, does not soon make him better acquainted with all the distinguishing Particularities in that Air and Face than ever he was before: It necessarily makes him recollect the Original with great Attention, and go over and over again every Turn, Cast, and Feature in it, with an Exactness he never thought of before, on Account of the double Satisfaction arising from the double Employment of the Mind in comparing the Copy with the Original. And does not the same happen in seeing well-painted Landscapes? It makes one advert to several beautiful Incidences of Light and Shade, which, tho' they may have been often seen in Nature, it is but now when they are recalled to Mind by Imitation, that one gives due Attention to them, and feels all their Beauty. It is just so with Regard to well-painted moral Characters and Actions, whether by the Pencil or by Poetry. True Representation makes us say this is Nature, and recalls to our Mind many like Instances of it in real Life, that made however but a slight Impression upon us, till now that they are revived by a good Copy; and the Mind is delightfully engaged in passing from Imitation to Nature, and in making an exact Comparison. Now if this be true, all Imitations of any Connexions or Appearances in Nature worth our Attention, must be of excellent Use in Education, not only in recommending and enforcing known Truths, but likewise in gaining our Attention to Nature itself, in order to discover Connexions, and draw due Inferences from them. The Fitness of teaching Physicks by a Course of Experiments, is readily acknowledged; but so far as any Arts copy Nature, so far do they furnish us with Experiments; and for the same Reason that Experiments are useful, or have a good Effect in teaching any Part of Nature, or enforcing any Piece of Knowledge upon the Mind, all Imitations of Nature being Experiments, must have the same Effect with Regard to that Part of Knowledge of which they are Specimens or Experiments: And consequently, in general, the best Way of teaching Nature, physical or moral Nature, must be by calling all good Imitations of Nature, or all Experiments to our Assistance. This Reasoning is certainly good, unless it be said that Imitations of Nature, by Painting or Poetry, are not Imitations; or that Imitations and Copies are not Experiments. For if it should be said that Painting or Poetry can go but a little Way in Imitation: I answer, that so far as they can go they furnish Experiments; and as they go Hand in Hand, so there is no Part of the sensible World; none of its Laws or Appearances; and there is no Part of our moral Fabrick, or none of its Laws, Connexions and Operations: No beautiful Effect of Light, Colours and Shade, (that is all the visible World); no Affection or Passion of the Heart, no Air of Face, no Effort of Body, no Character, no Sentiment, no Struggling, no Emotion of the Mind, (that is all the moral World), that may not be painted by the Pencil as well as by Words.

THE Union and Connexion of all the Arts and Sciences, and the Fitness of uniting them in Education, appears when we attend to the necessary Consequences of what is generally acknowledged concerning the Excellence and Usefulness of Poetry either for instructing or moving: For if that be owned, the Arts of Design must likewise be allowed to be of great Usefulness for the same Ends and Purposes, since Poetry is only able to accomplish these Ends as it is a Painting Art; or since what renders it so excellent in moving or instructing us, is its being able to rear up, by Words, in the Imagination, true consistent lively Pictures. One of its most essential distinguishing Excellencies, consists in conveying pleasant, forcible, animating Images, into the Mind; and accordingly the surest Rule of trying Poetry is by examining the Pictures it raises in the Fancy, their Truth, Life and Vigour. As well therefore may we doubt, whether the Study of Nature itself is requisite to a Taste of Poetry, as whether Acquaintance with Pictures be so. Could no more be said either of Poetry or Painting, than that they are capable of affording us ingenious Amusement (which is however far from being the Case), yet, considering how becoming human Dignity, and of what Importance to the Mind and Temper it is, that all our Recreations and Pleasures should be ingenious, or partake in some Degree of our higher Faculties; for that very Reason is it fit that all the Arts that tend to improve and refine the Imagination, should have Place in Education. And a Taste of Poetry and Painting may be better, that is, more easily formed conjunctly, than a Taste of either of them can be separately; since, depending on the same Principles of Truth and Beauty, and upon the same Rules, Maxims and Foundations, they mutually illustrate and set off each other. Poetical Truth, whether in Painting or Poetry, being the same with Nature, the Study of Truth in both these Arts is the Study of Nature: And Nature will always be studied with most Satisfaction and Accuracy, when it is reflected back upon us by various Sorts of Copies or Imitations, and when these are compared with Nature, and with one another.

IT is allowed that Poetry can not only instruct in an agreeable, insinuating Manner, but that it is able to work upon our Minds directly by exciting good Dispositions, Resolutions and Affections in them. Its dramatick Pieces, more especially, are moral Imitations; which being consonant to the Principles of human Nature, and their Operations and Effects, do really demonstrate the fatal Consequences of bad Tempers, and wrong dispo-

portioned

portioned Affections, and the most eligible, amiable Consequences of Virtue. And therefore criticizing such Pieces, or examining their Conduct and Subserviency to such virtuous Ends, is really searching into human Nature by means of Copies, since all must be founded upon our moral Frame and Constitution. But such Pieces are more than a moral School; they not only teach, persuade and convince, but they actually infuse good Passions into the Mind, and work upon it in a wholesome, virtuous Manner, that leaves it an excellent Temper not easily effaced or corrupted. They are powerful Lessons, but that is not all; their chief Excellence consists in their being more than Lessons. They are good Exercise to the Mind; Exercise that really produces worthy Affections, with which the Mind is highly pleased, and the Operations of which it cannot chuse but approve, whilst it actually feels their happy agreeable Influences. Now moral Pictures have the same Properties, the same Tendency, the same excellent Influence. Criticizing such Compositions therefore in like Manner, is studying human Nature; and the immediate Effect of good moral or historical Pictures upon the Mind, is either directly virtuous, or at least exceedingly strengthening and assitant to Virtue. *Scipio's* Self-command, or *Hercules's* brave Choice, will have not a less powerful Effect when they are well Painted, than when they are well told; and both Ways of representing these Subjects being united, they must have a doubly strong Influence upon the Heart: For thus several Charms combine to give Virtue its full Force; to set its intrinsic Beauty in a due Light, and to inflame the Mind with a strong and lively Sense of its divine Excellence and happy Effects (40). What Pity is it then that the fine Arts are not solely employed to their best and noblest, their only genuine Purposes; and in pursuing which, they alone can display all their Beauty and Sublimity! What Pity is it that they are at any time vilely abused and prostituted to give false deceitful Charms to Vice! It is by recommending Virtue that they will most effectually recommend themselves. *Virtue is the supreme Charm in Nature, in Affections, in Manners, and in Arts.*

(39) See a just Commendation of the Muses, or Arts, *ad Augustum*. And in *Mr. Thompson's Liberty*, Part 2. in these respects, in *Theocritus Idyllion* 16. and in *Horace*, L. 285, &c.—and Part 5. L. 374, &c.
Carmin. L. 4. Od. 8. compared with Ep. L. 2. Ep. 2.

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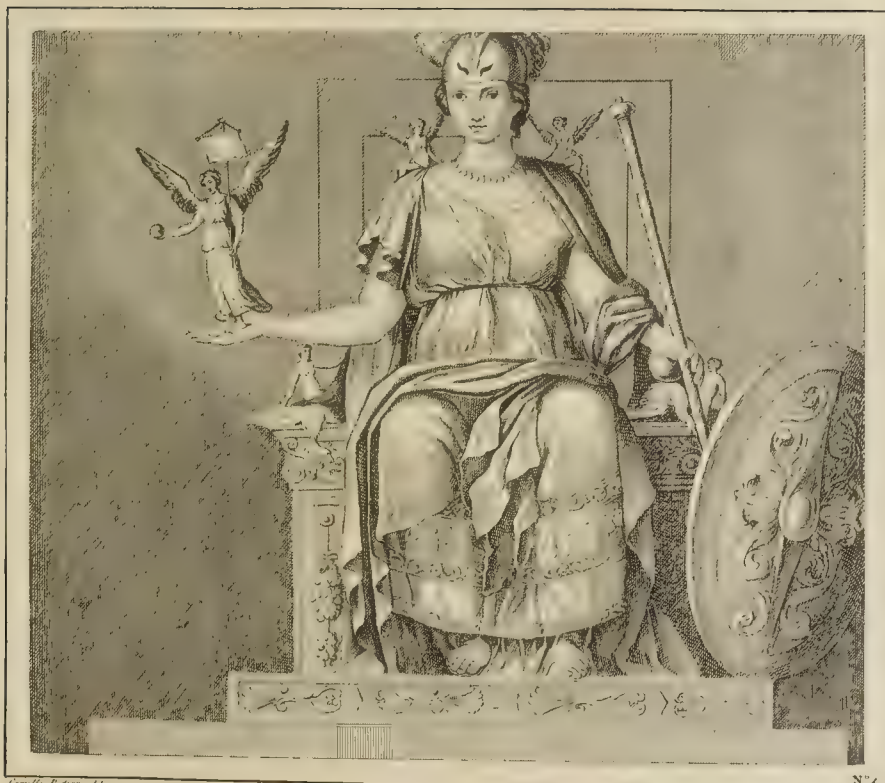
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J. Migne sculp



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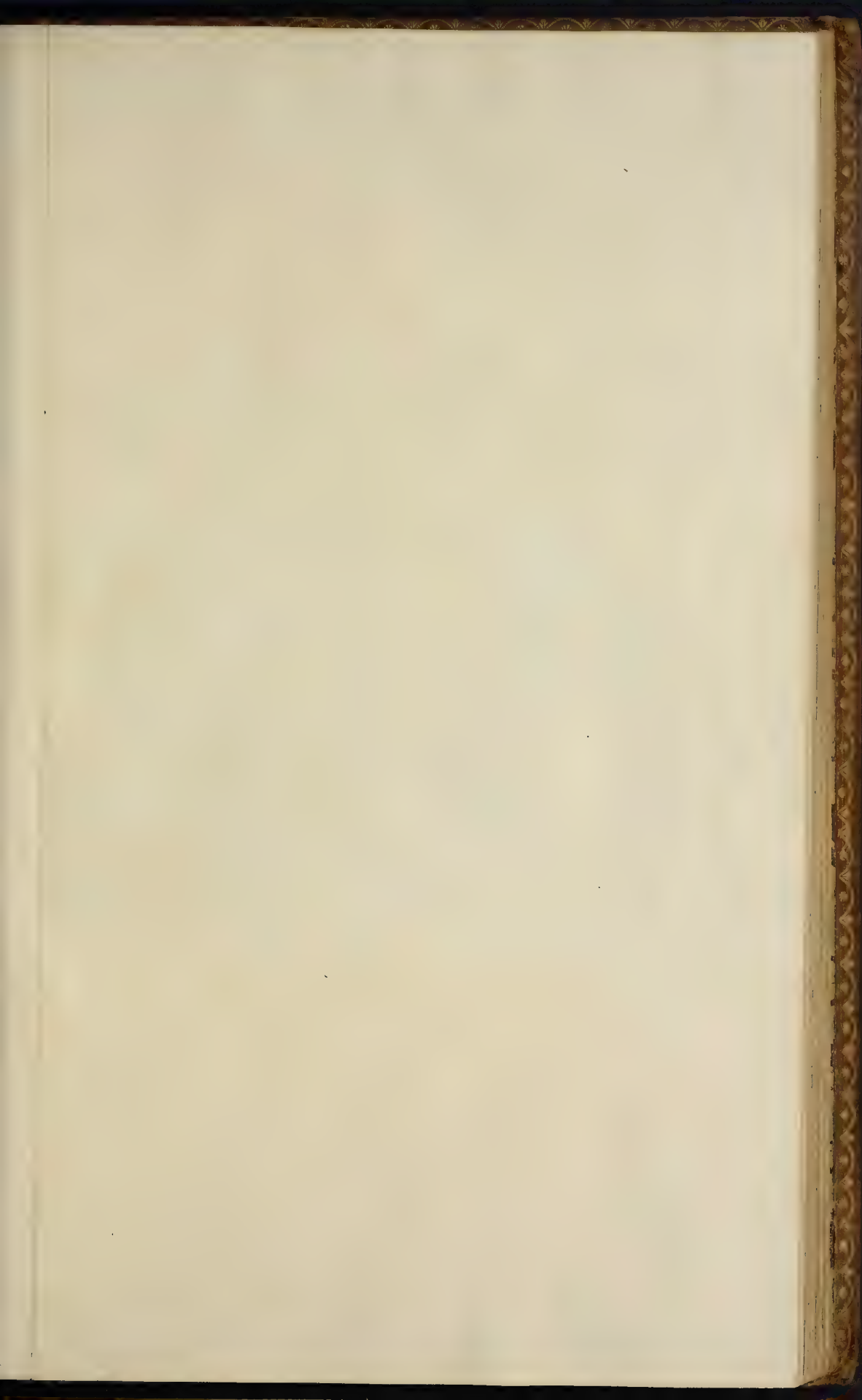
N^o 2
J. Ward sculp.



Caricature of the scene

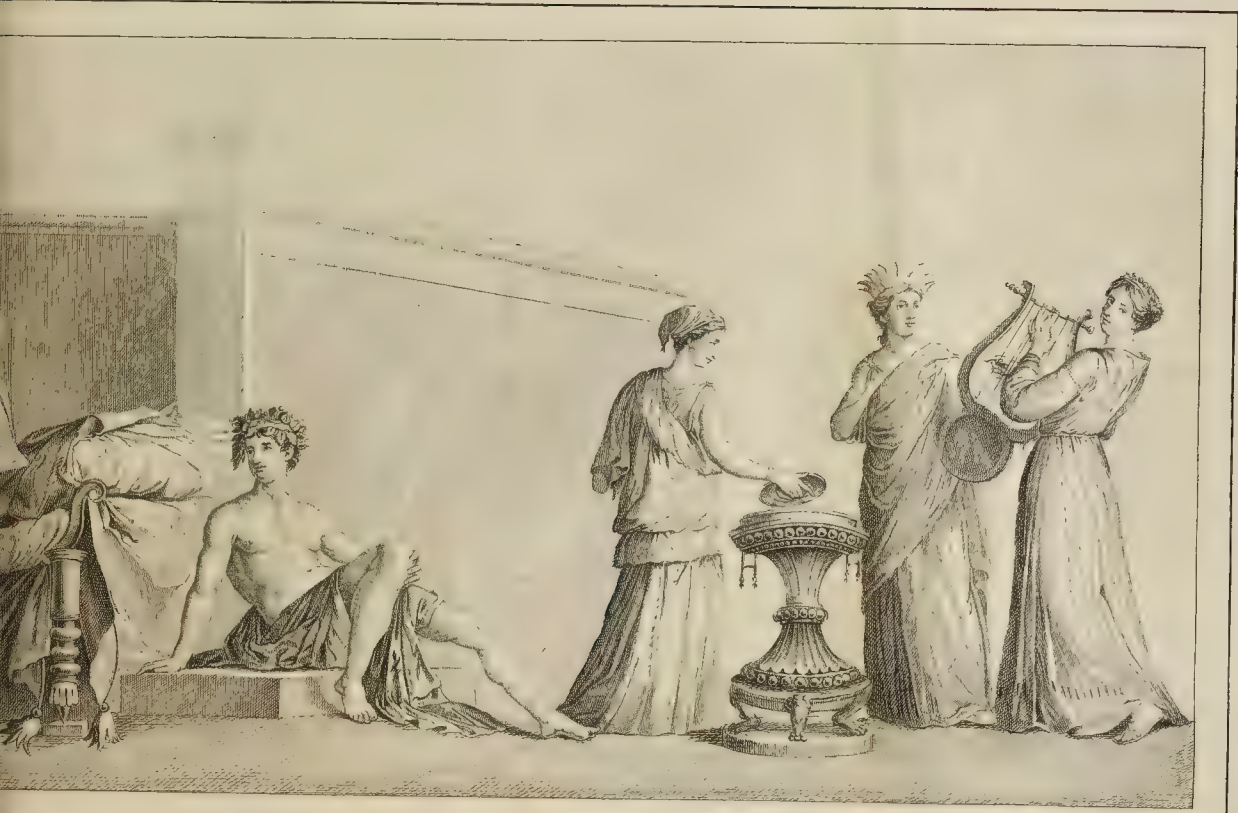
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J. M. G. del.

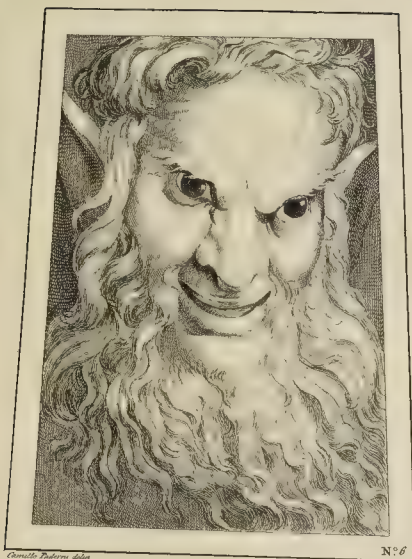




Puterni delin.







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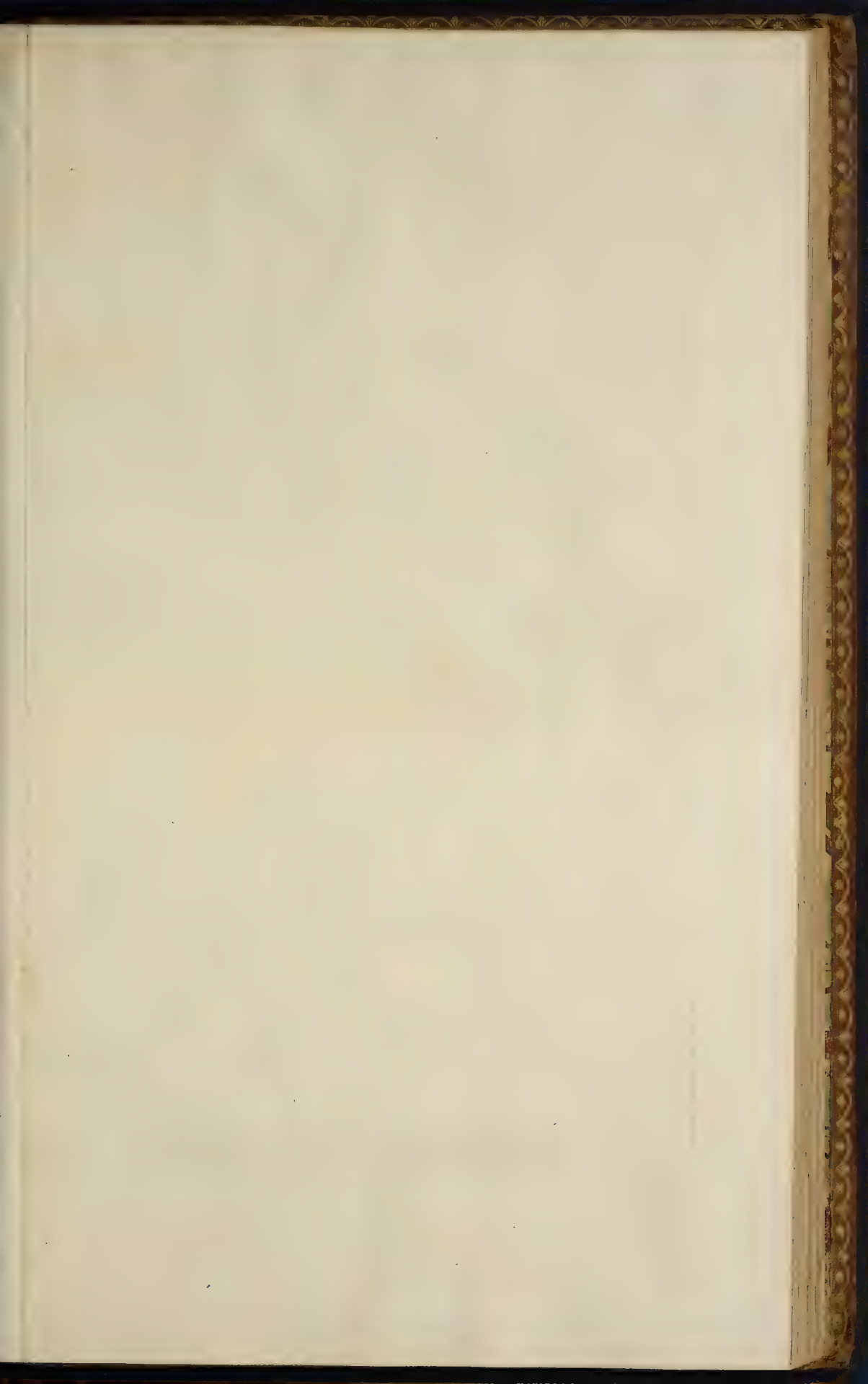
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J. Mouton sculp.



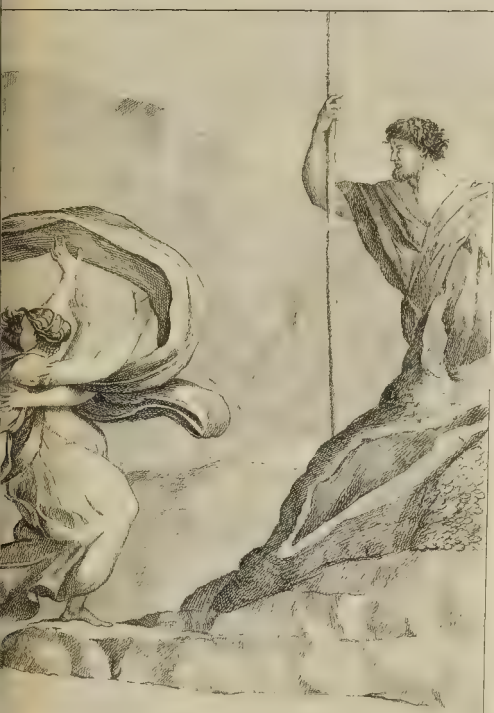
Cornucopiae datus

N^o 7
J. W. H. 20/10



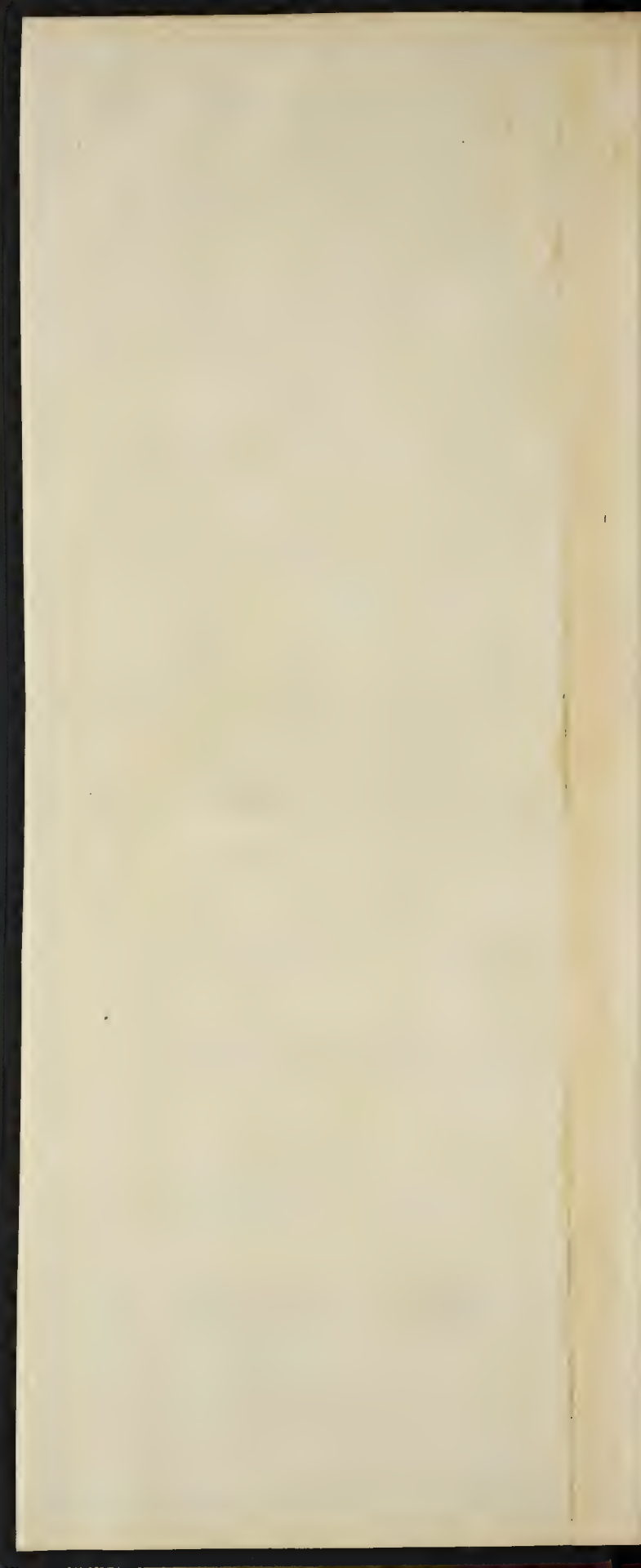


Guallo Poloni delin.



N°8.

J. Myrte sculp





Pinelli del dis. di

N.º 2
J. Morelli sculp.

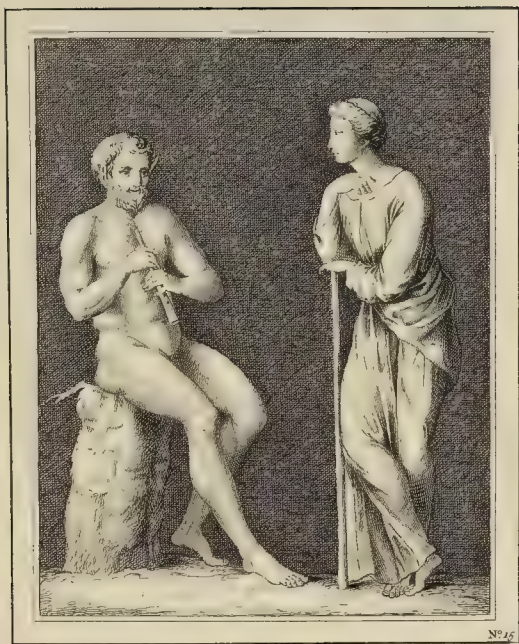












Nº 15

Comelle. Euterpe. del. G.

J. B. de la Chapelle. sculp.



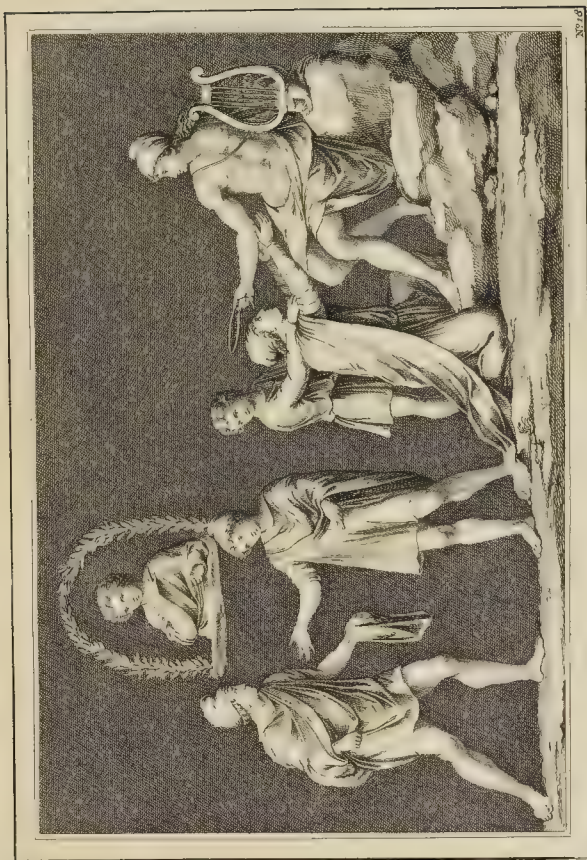
Canova l'Autore delin

N^o 16.
J. M. G. sculp



Caricatura di Diderot del tutto

N° 12
J. Mynck Schep



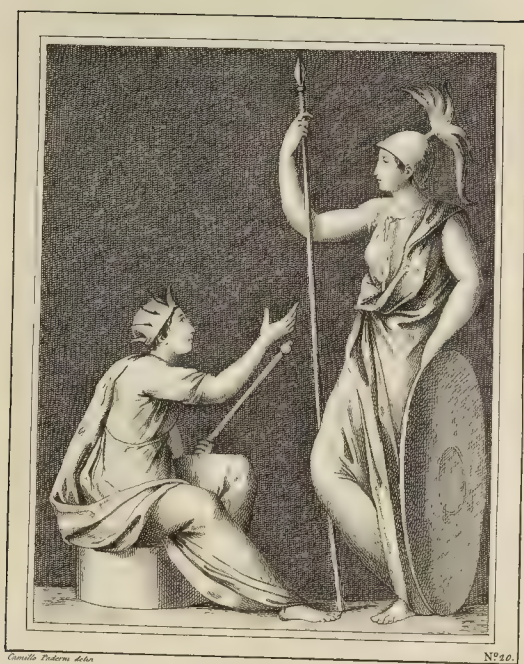
Castello, Federico, Roma

L. Mignola, sculp.



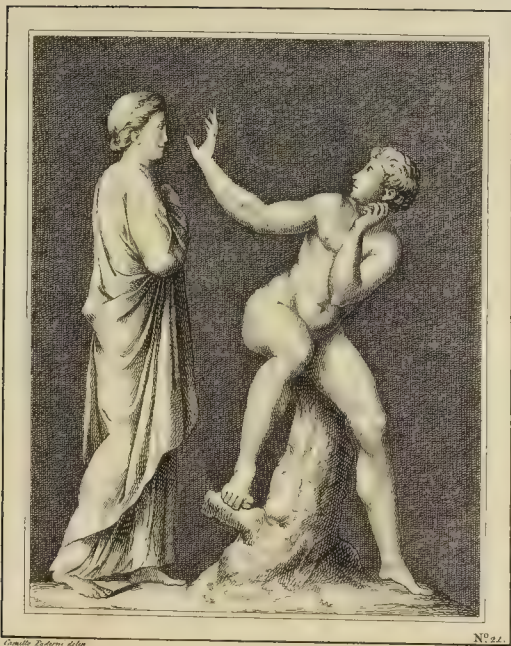
Omnia Fides delin.

N^o 10
J. M. delin.



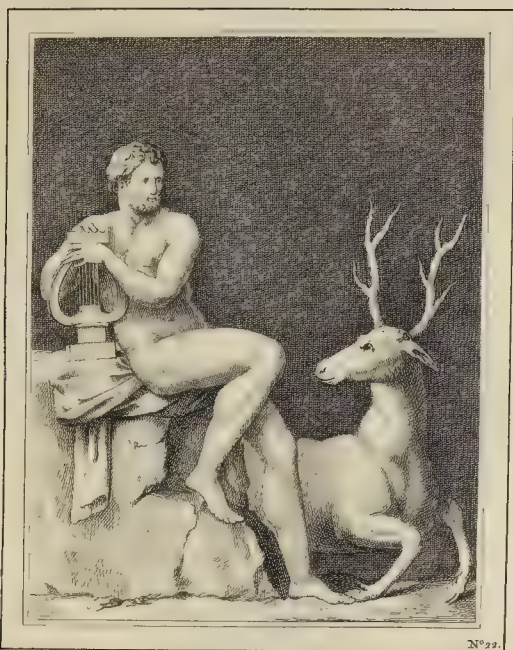
Odysseus and Athena

*Nº 20.
J. Morda sculpt.*



Gualdo Pastorelli delin.

*Nº 22.
J. Hynde sculp.*

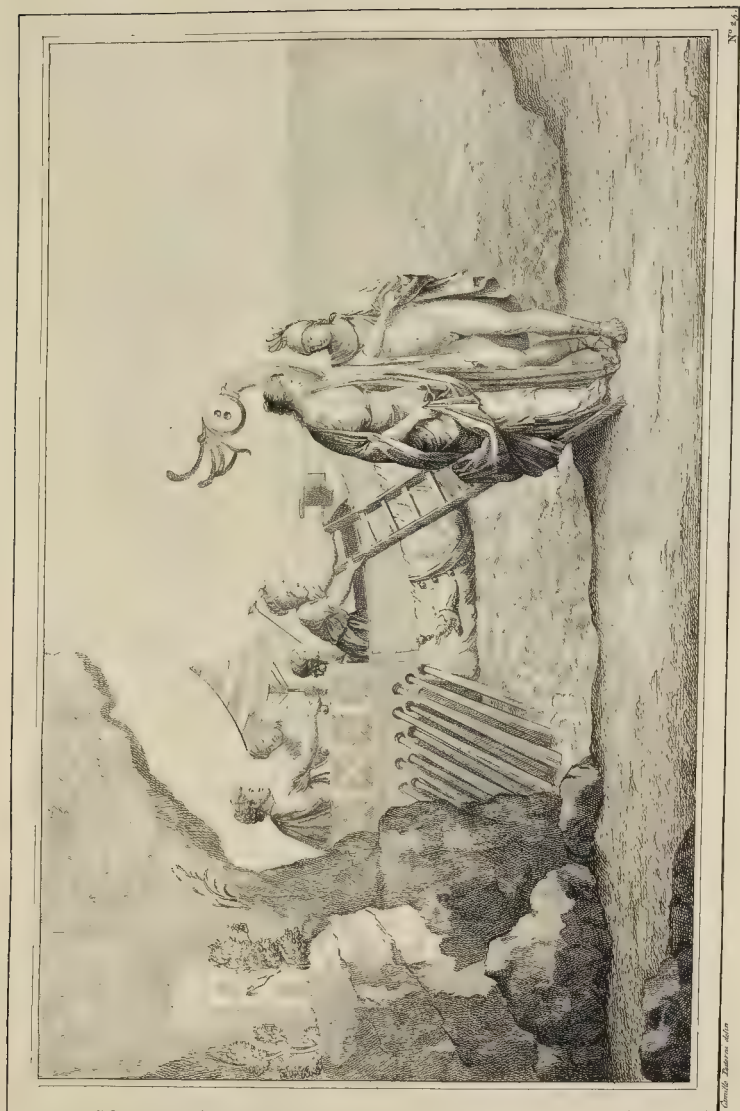


Compt. Dubois delin

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J. Moyet sculp



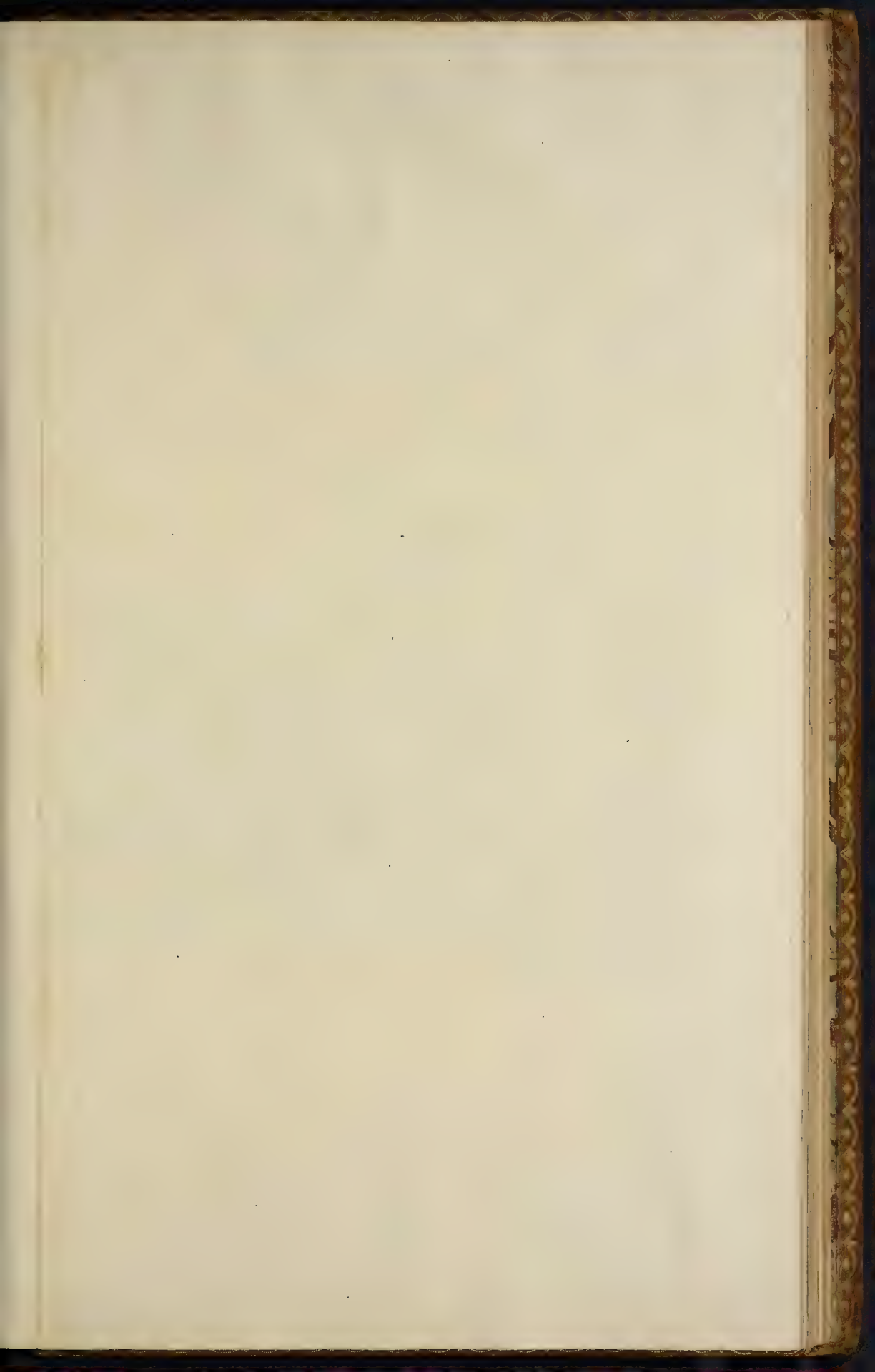




N. 24.
J. Knapton sculp.

Chas. Turner del.







Canale Padron delia



Nº 7
J. Myndt sculp





Camillo Pederni delin

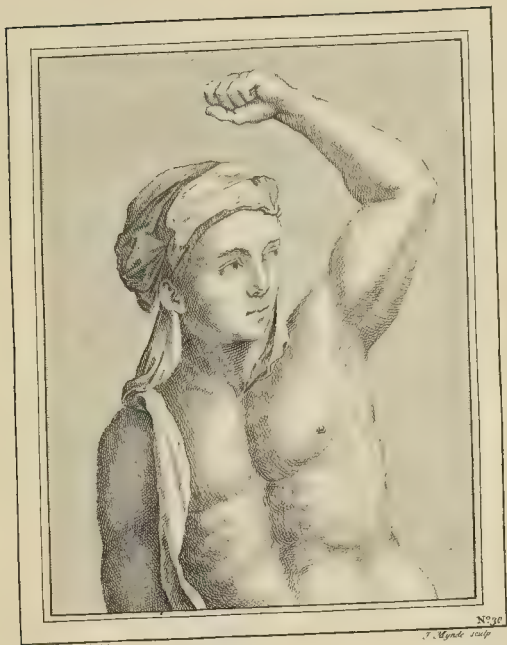


No 28.
J. M. del. sculp.



Pinelli Pinelli delin.

N. 10
J. Vignoli sculp.



Canova sculpsit.

J. Morda sculpt.



Caricelli. Del. et Sculp.

J. Hayn. sculp.



Giuseppe Paganini delin.

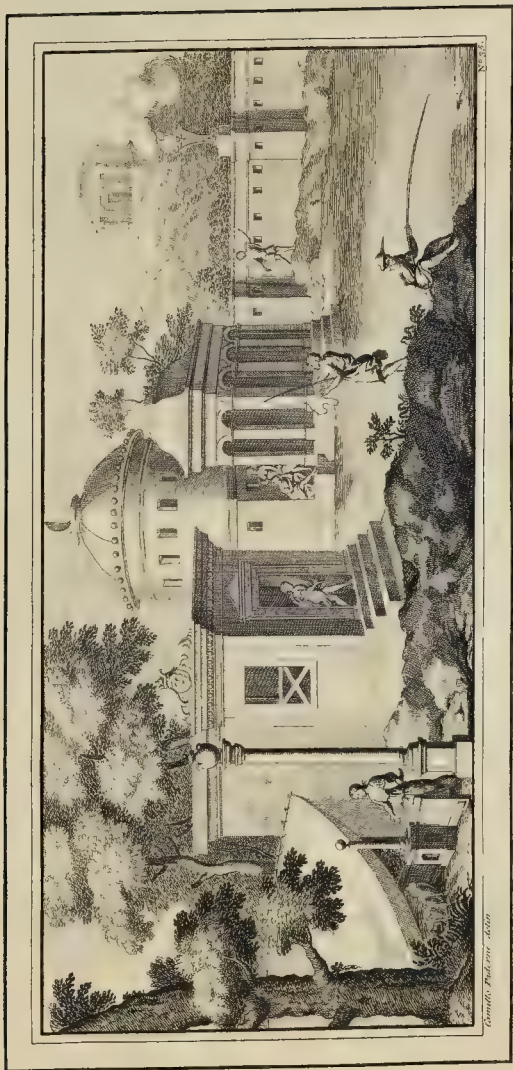
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Canillo Toderini delin.

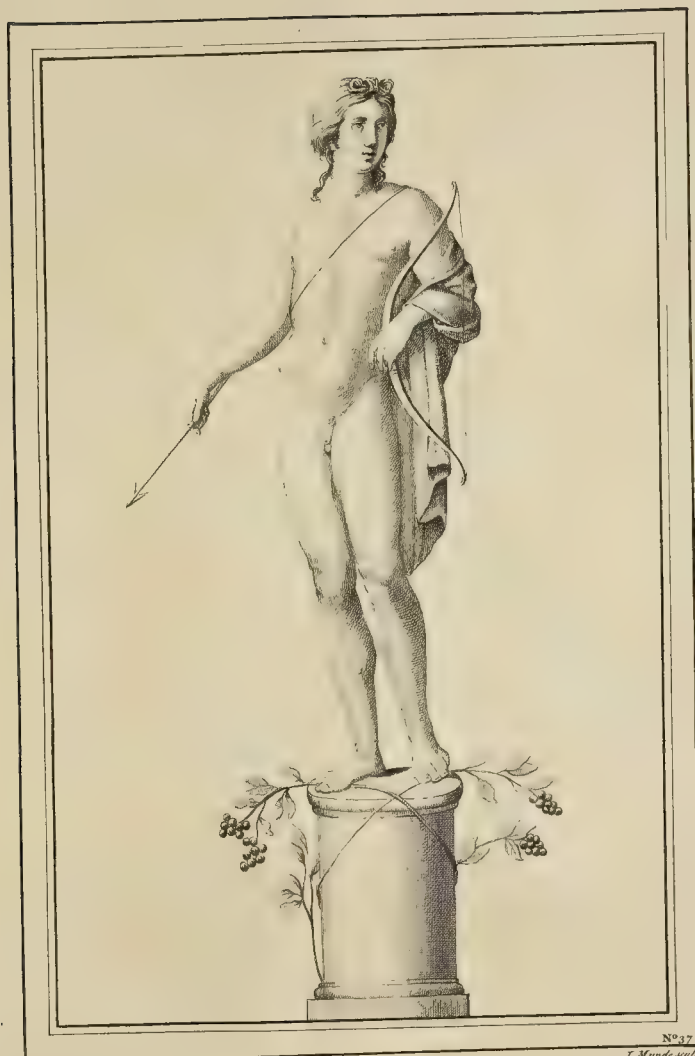
N^o 31
J. Mynde sculp.





Temple, Portico, & Lion





Nº 37

Camille Piccini delin.

J. Mynde sculp.



Corneli. Pictura. del.

Nº 38
J. Myrde. sculp.



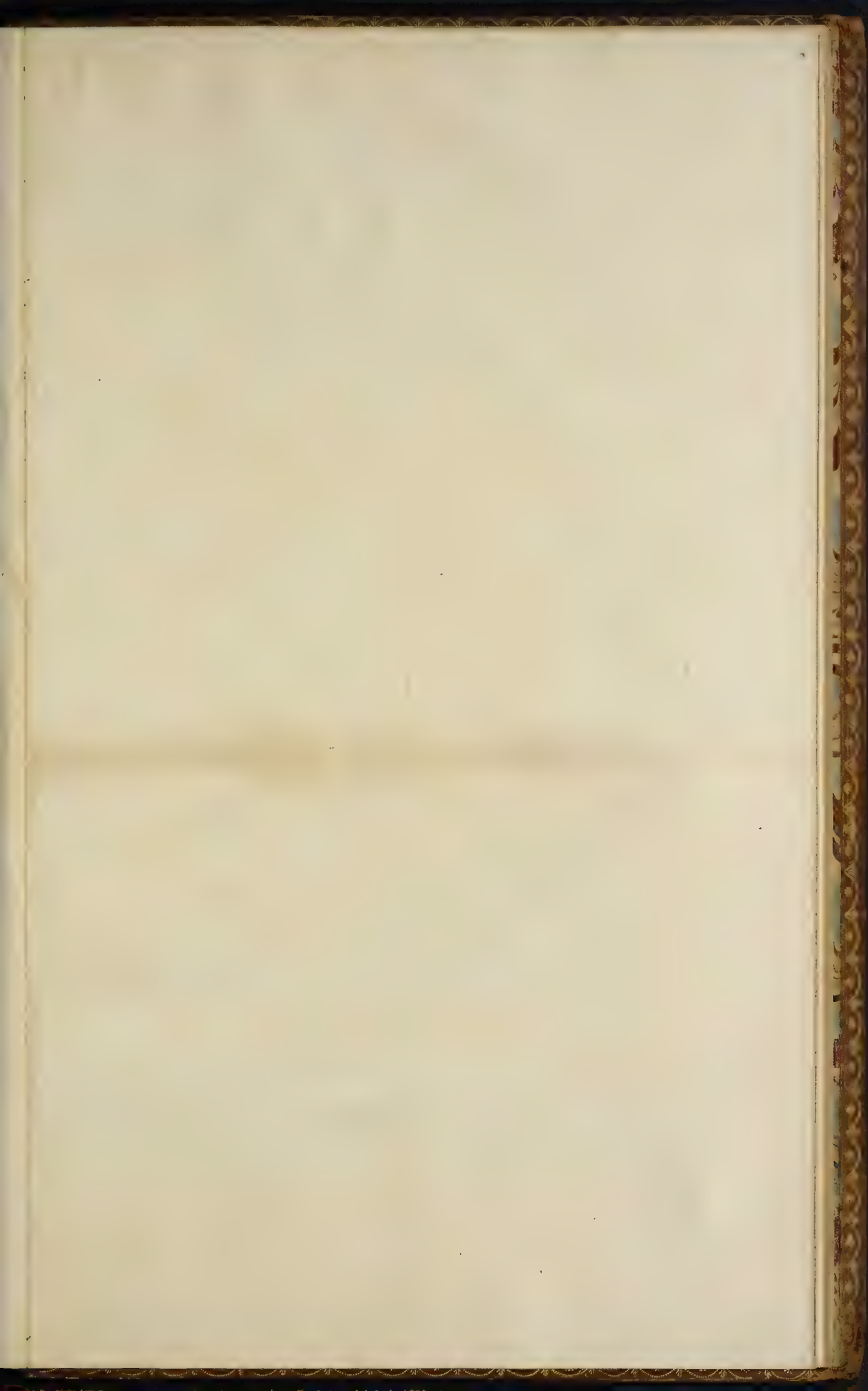
Carolo Biondi delin.

J. Mynde sculp.



Enoch Paderni delin

N^o 40.
J. Agnoli sculp



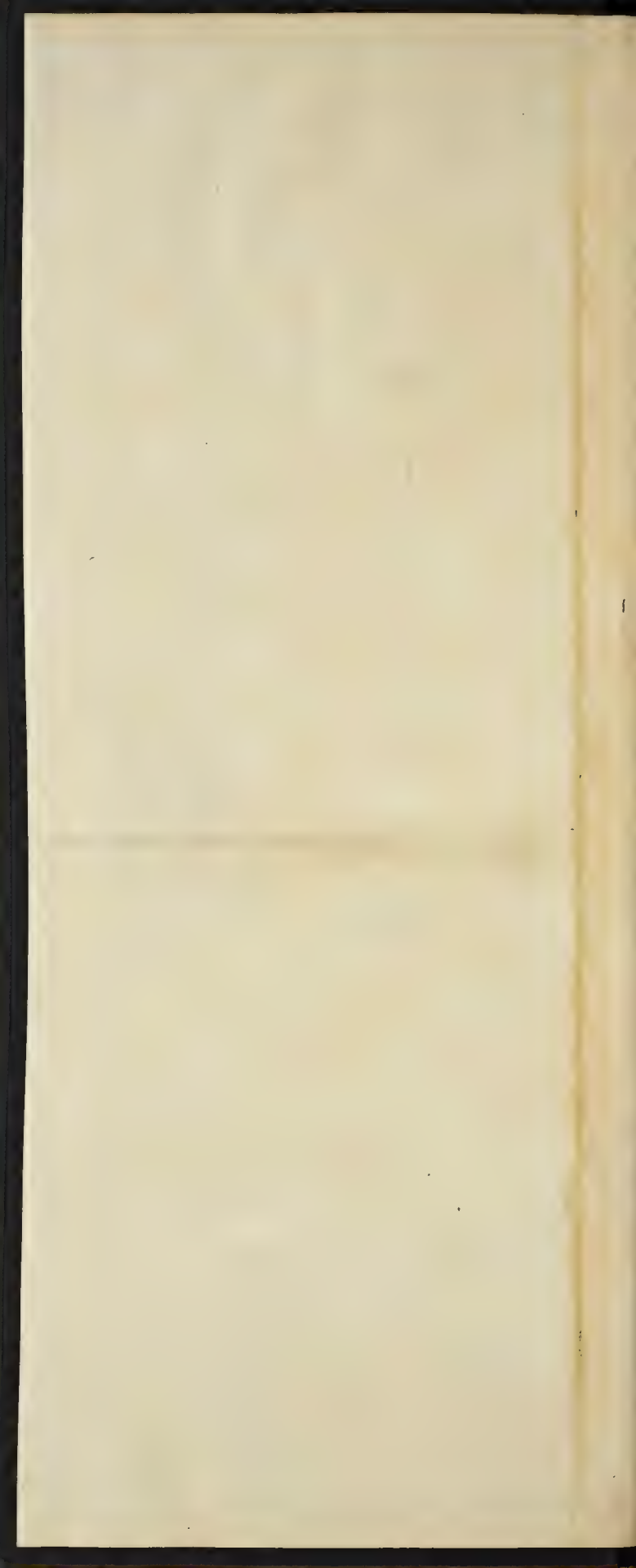


Canale Paterni delin.



Nº 11

J. Mynde sculp.





N^o 42

Amata Padroni delus

J. Haydel del.







N°45



Canallo Pasterni delin.

J. Hynd sculp.



Canale Foderini delin.

J. Mynde sculp.





Canale Pederni della

N^o 40
J. Mynde Sculp



Camillo Paderni delin.

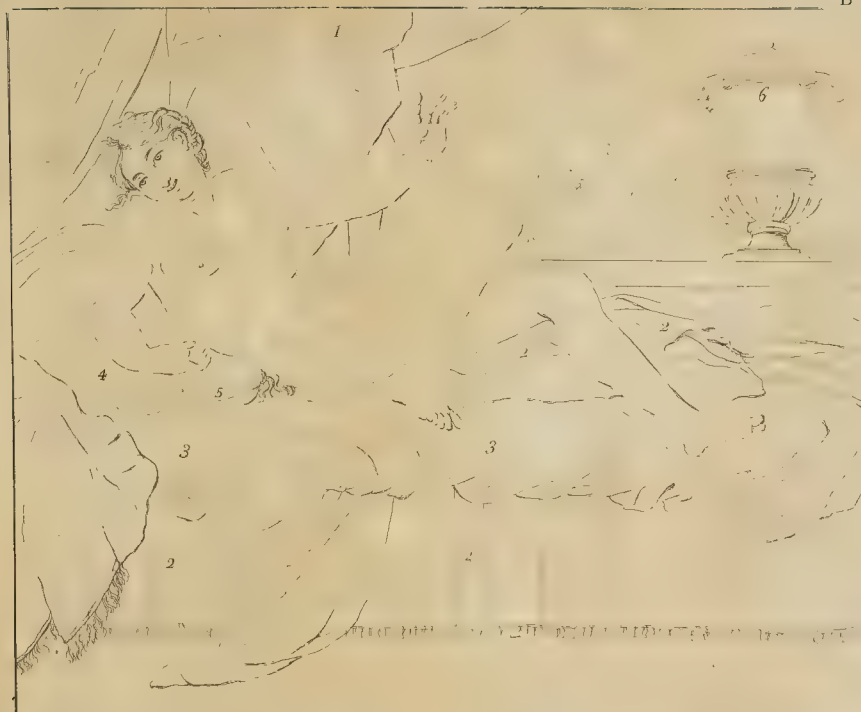
N^o 50

J. Monda sculp.



- | | |
|----------------|------------------------------|
| 1. Yellow | 3. Red changing with Yellow. |
| 2. Grey Ground | 4. White. |

B



- | | |
|-----------|-----------------|
| 1. Red. | 4. White Silk. |
| 2. Blue. | 5. Gold. |
| 3. White. | 6. Grey Martle. |

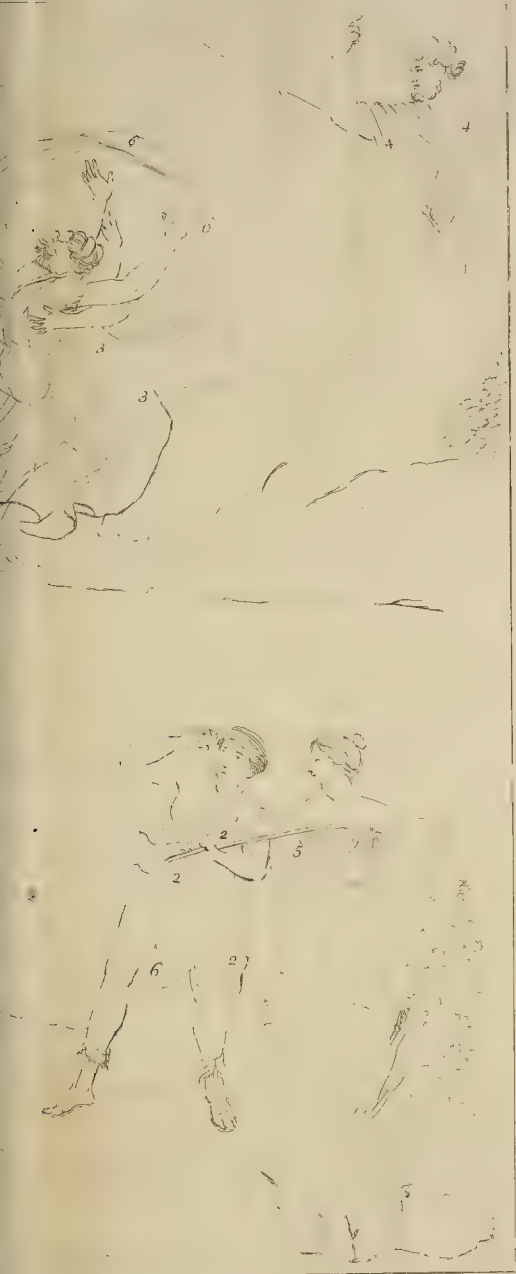


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|-----------|-----------|
| 1. Red | 4 Yellow. |
| 2. Blue. | 5 White. |
| 3. Green. | |

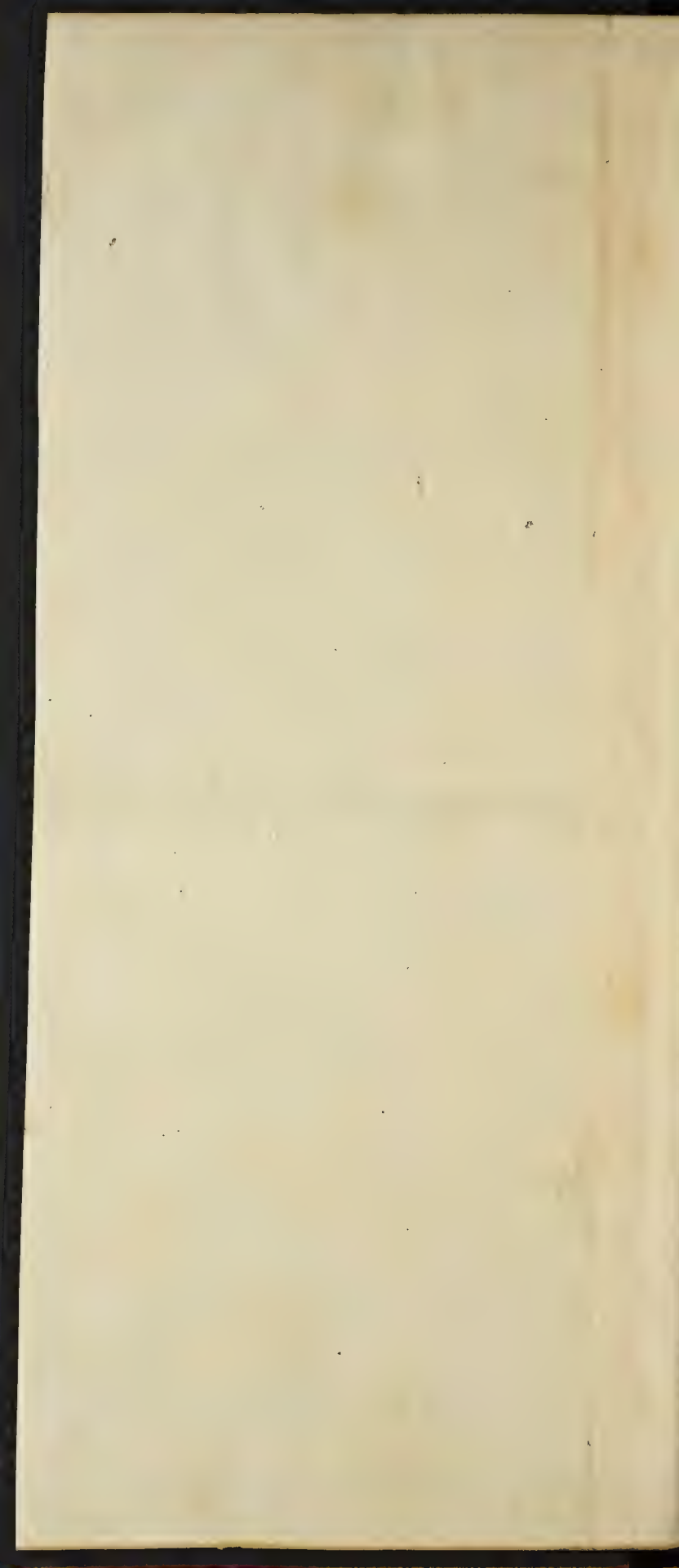




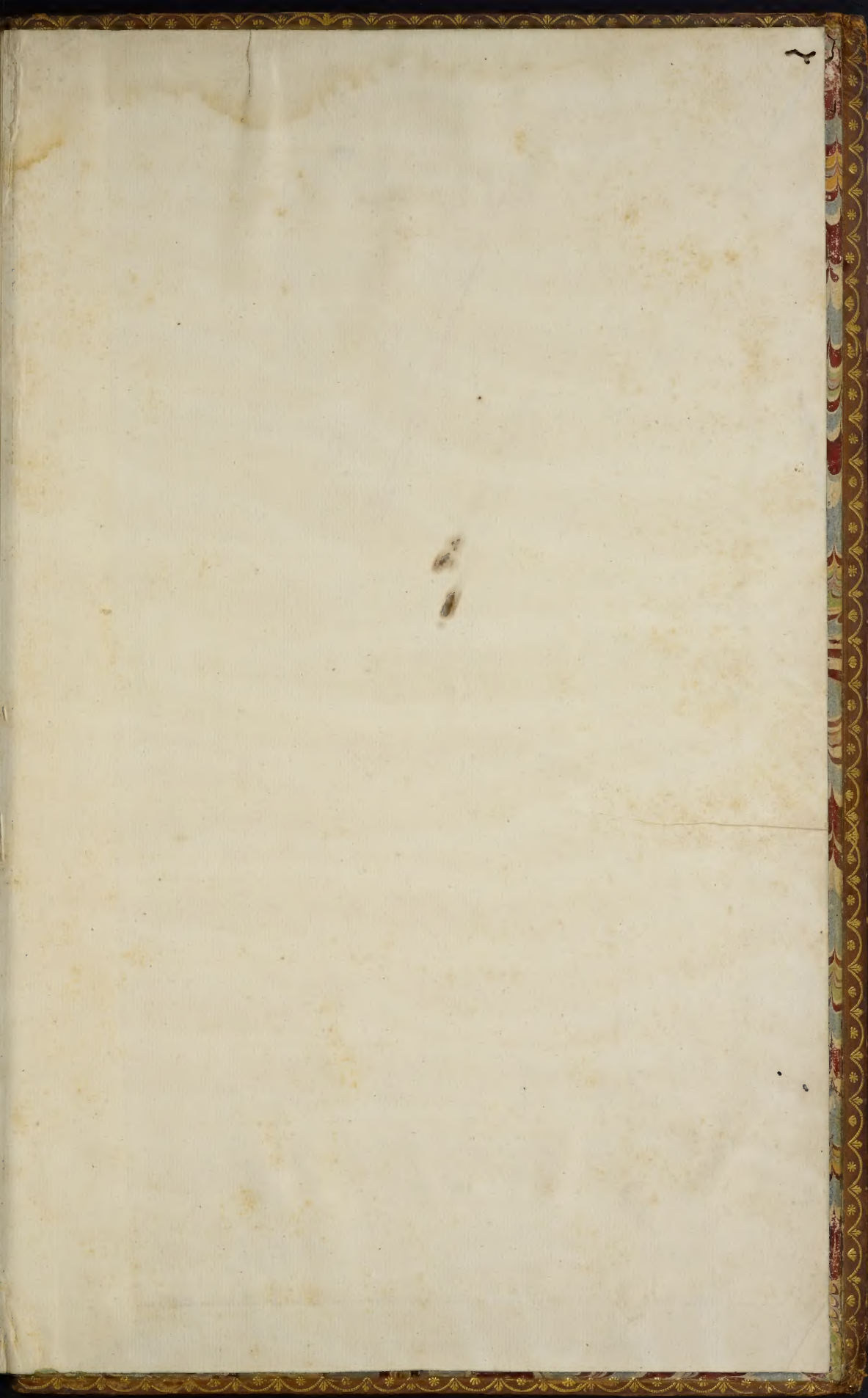
- | | |
|-------------------------------|-----------------|
| 1. Blue changing with Yellow. | 4. Red. |
| 2. Yellow. | 5. Green with |
| 3. White. | 6. Red changing |

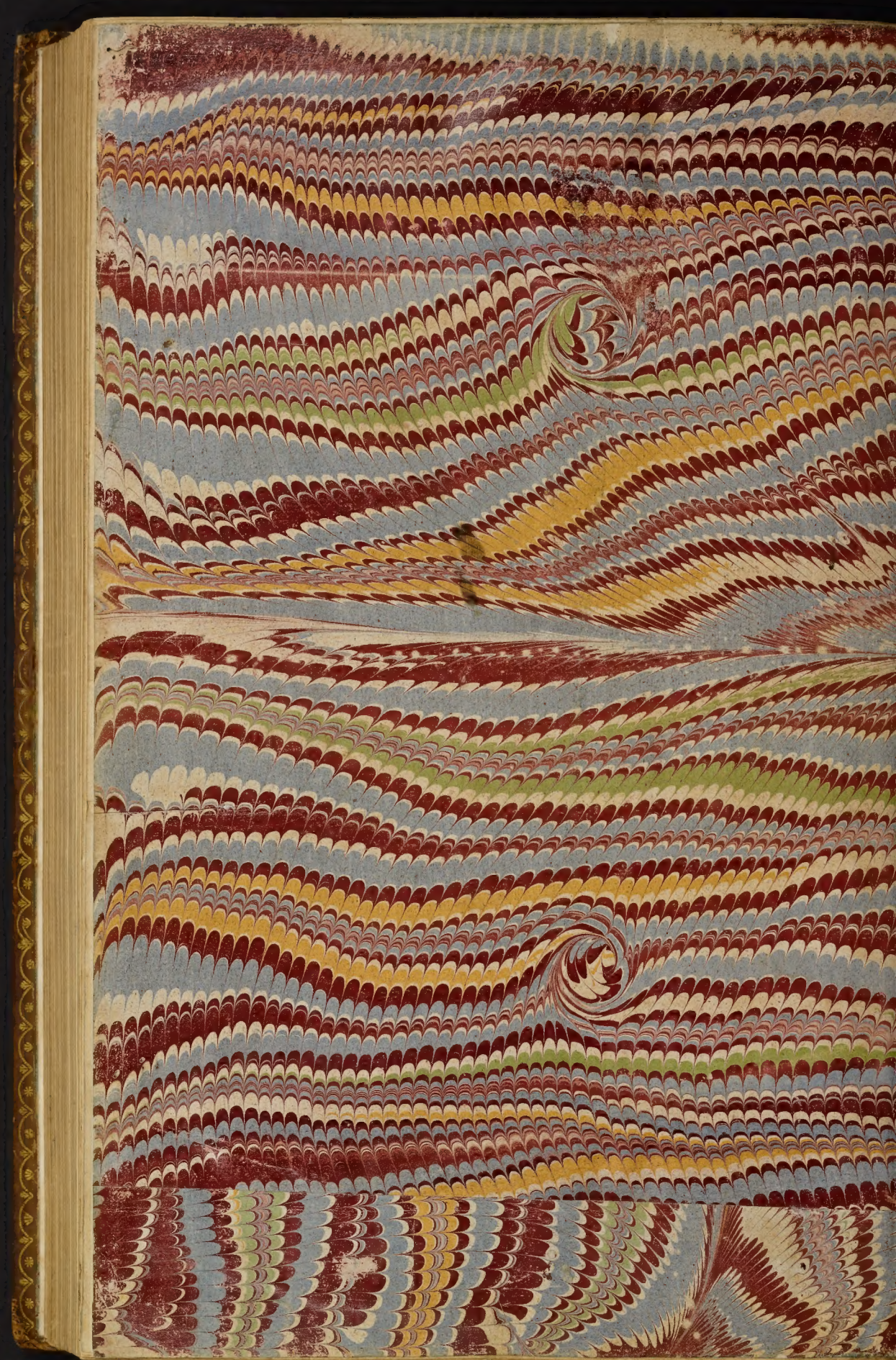


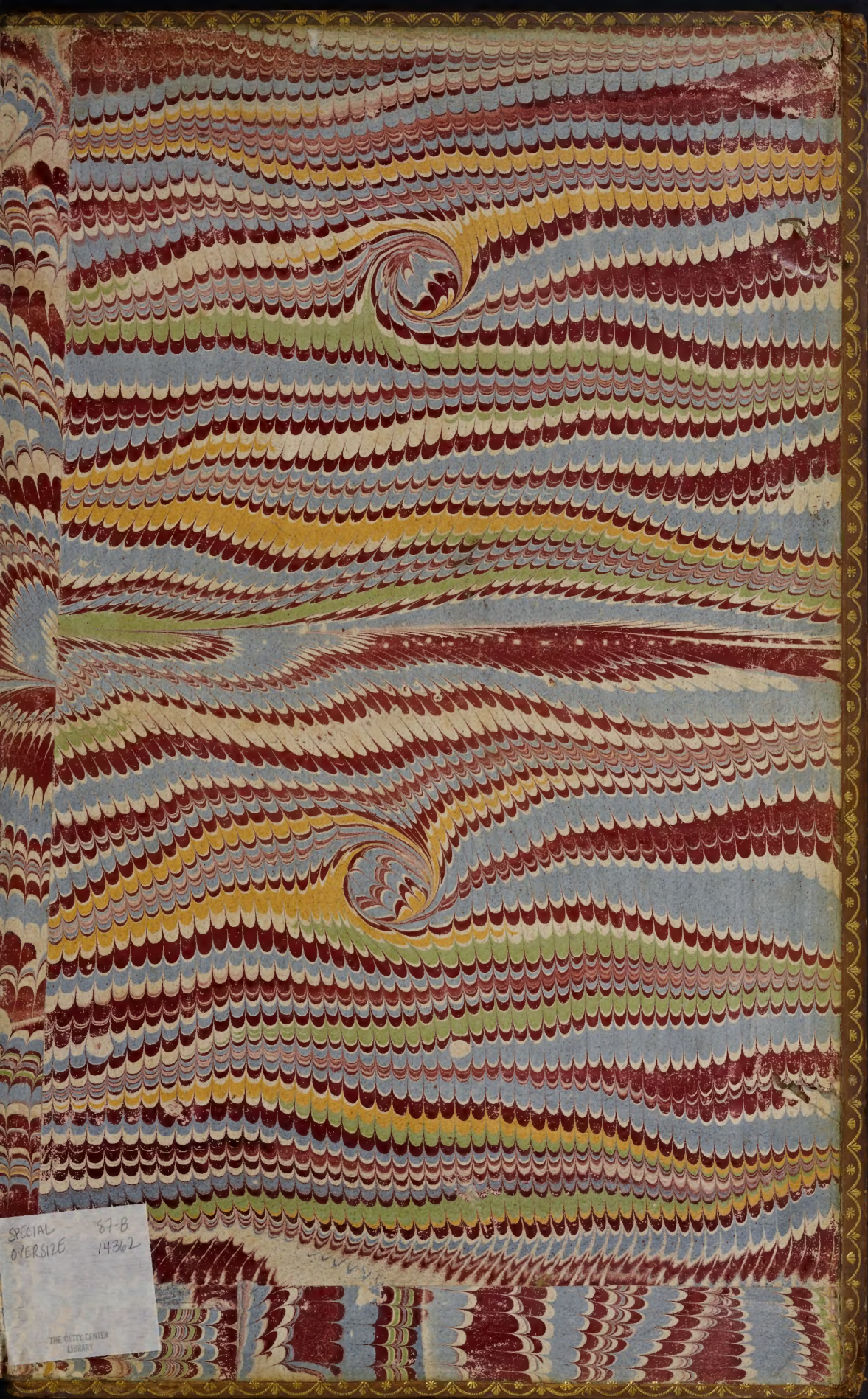
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